

SATURDAY, FEBRUARY 10, 1883.

No. 562, New Series.

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## LITERATURE.

*A History of Latin Literature, from Ennius to Boethius.* By George Augustus Simcox. In 2 vols. (Longmans.)

IN these days of magazine articles it is refreshing to meet with a student who can devote the labour and energy requisite for completing a work of this description. And when the school of English scholarship has taken for its motto the advice of the younger Pliny, to read *multum*, but not *multa*, it is a real delight to meet with an English scholar who does not devote himself to one favourite author, but who ranges through the whole broad field of Latin literature, and is equally familiar with the least known authors as with the standard writers of the Augustan age.

Mr. Simcox tells us that his original aim was to do something towards making Latin literature intelligible and interesting as a whole to the cultivated laity who might like to realise its literary worth, whether they read Latin or no. In this encyclopædic effort he has endeavoured to omit nothing, and has even given summaries of authors whose whole works are lost, and of whom we should know nothing but for fragments quoted by grammarians and notices by other authors whose works have survived. To this attempt at absolute completeness I have found but one exception. Quintus Curtius—an historian of the Augustan age, whose Latinity is almost equal to that of Caesar, and whose Life of Alexander, together with that of Arrian (an almost contemporary Greek author), is the best authority we possess for his marvellous conquest of Asia—is, with the exception of a slight and unfair remark in the second volume, left without notice, a singular omission in an account of Latin literature which, as far as my own reading goes, appears to be otherwise absolutely complete.

In a work which contains a detailed criticism and a summary of all the works of one great ancient literature, it is difficult to select points for consideration that can be fairly discussed within the limits of the ACADEMY. Classifying Mr. Simcox's labours under the broad heads of Poetry, Oratory, History, and General Literature, I think that it is in the last field that Mr. Simcox has succeeded best. The summaries he has given of Petronius Arbiter, Apuleius, and the elder Pliny are perfect in their way; and a modern reader unacquainted with Latin may obtain from this book everything except its indecency that is worth knowing of Petronius' singular description of manners in the time of Nero, of the Golden Ass of Apuleius, and of the Natural History of the elder Pliny, probably the most

laborious student of universal knowledge, after Aristotle, in the ancient world. The summary of the thirty-seven books of Natural History, in half as many pages, is a singularly skilful specimen of such work, and gives in a really interesting manner an epitome of the vast farrago of curious knowledge collected by its author.

In Mr. Simcox's notice of the Roman Drama his account of Terence is excellent, and the judgment put on his plays correct. But this cannot be said of Plautus. The English reader, after mastering all that Mr. Simcox has to say of that true child of Comedy, would be unaware that he might fairly be classed with Aristophanes, Shakspeare, and Molière as one of the greatest comic geniuses our world has known. The plays of Terence represent Greek life modified by Roman manners. The better plays of Plautus represent human nature at large, with a breadth of comic power only to be equalled by the great men I have named. The *Captivi* has been justly selected by Lessing as the most perfect model in antique literature of the art of dramatic plot and *dénouement*; but Mr. Simcox, while he acknowledges it to be perhaps Plautus' highest flight, finds it tame, and takes no notice of the marvellous perfection of its construction. He alludes to the "riotous merriment" of the *Amphitruo*, and that is all he has to say for scenes which would challenge laughter under the ribs of death, and are not to be surpassed in comic power even by Shakspeare's fat knight.

It is this absence of enthusiasm which, if it makes Mr. Simcox generally a judicious critic, detracts from the merit of his appreciation of Latin poetry. His review of the Latin poets is thorough and absolutely complete. There are no omissions, and the modern reader may obtain as fair an idea of such neglected authors as Calpurnius and the writer of the Panegyric on Piso as of the authors of the Augustan age. Mr. Simcox gives a careful epitome of Lucretius' poems, and an equally elaborate account of the *Astronomikon* of Manilius. A modern reader unacquainted with both would hardly gather that one was a greater poet than the other. In an amusing criticism of Mr. Browning, Mr. Austin declares that he is the real M. Jourdain, who has been writing prose all his life without knowing it. Certainly Manilius is the M. Jourdain of the Augustan era. A part of his poem is a table of vulgar fractions ingeniously fitted into verse. Much of Lucretius' great poem is also prose written in verse; but, though Mr. Simcox makes allusions to the fact that Lucretius is sometimes a poet, the modern reader, after mastering his account of the *De rerum natura*, may have a confused idea about its philosophy, but would be quite unaware of the fact that the poem contains some of the most glorious poetry in the Latin language.

Mr. Simcox has, of course, nothing new to say on Vergil and Horace, but he gives a thoroughly fair and appreciative account of each, especially of the latter, who is clearly one of his favourites. His criticism of the elegiac poets, their contemporaries, is not equally satisfactory. He is not quite fair to Propertius; and to Ovid, the greatest storyteller in verse of all antiquity, he is absolutely

unjust. He acknowledges his skill as a narrator in the *Metamorphoses*, of which he gives one of his excellent summaries; but, as he acknowledges in his Preface, he has no real sympathy with the master of elegiac verse. Pace Mr. Ellis, I might give up to him that the *Ibis* is a tedious poem, but when he talks of the *Fasti* as uninteresting, and the *Tristia* and the *Letters from Pontus* as positively dull, I can only characterise the remark as the aberration of a generally fair judgment warped by some singular prejudice. I should myself class the *Tristia* as among the most interesting poems of antiquity that have come down to us. They are the first examples of purely subjective poetry in literature; and, though objective poetry demands for success a far higher order of genius, good subjective poetry is generally more in accordance with the modern mind, and in the *Tristia* Ovid employed the introspection so common to modern art, which Shelley has crystallised into an aphorism:—

"Most wretched men  
Are cradled into poetry by wrong;  
They learn in suffering what they teach in song."

Of the post-Augustan poets, Mr. Simcox is equally (if not more) unjust to Lucan. When we remember that this young noble in the Court of Nero died at twenty-seven, we may fairly set down the *Pharsalia* as the greatest continuous poem ever written at such an age. One may number on one's fingers the great efforts of epic genius that surpass it. With the *Iliad*, the *Odyssey*, the *Aeneid*, *Paradise Lost*, and the *Divine Comedy* the tale is told; and for such a work, although he acknowledges Lucan's genius, Mr. Simcox has not a word of praise or sympathy. Everyone would confess that the republican spirit of the poem is absolutely artificial, and that the great Caesar is treated throughout with ludicrous depreciation, while not even Lucan's genius can raise Magnus into a real hero. But genius, the power of the enchanter's wand, is there, and seizes the reader with an absorbing interest that cannot be shaken off. There are scenes of lurid grandeur in the *Pharsalia* not to be surpassed in the whole range of literature, ancient or modern; and, according to Mr. Simcox, such a poem is merely declamation in verse, and incorrectly told history. He seems almost to award the preference to the *Punica* of Silius Italicus, a correctly written, but the dulllest and most tedious, epic of that epic-producing era. The enforced leisure of a voyage from India enabled me once to read through its seventeen books, but I have never reverted to them; while the *Pharsalia* of Lucan and, in a less degree, the *Thebaid* of Statius and the *Argonautikon* of Valerius Flaccus appear to me to be most unjustly neglected, belonging as they do to the class of great poetical works of which the very instinct has been lost in modern times. The nineteenth century has no time for epics; and, while the modern school of poets confine themselves to mental analysis and feminine prettinesses, the age has produced nothing, except Lord Lytton's neglected poem, *King Arthur*, which in manly vigour and direct action can compare either with the *Thebaid* or Valerius Flaccus' great fragment. I am pleased to find that Mr. Simcox is just to the true poetry to be found in the *Argonaut*

autikon, and even awards to Valerius the high praise of preferring his fragment to the finished work of Apollonius Rhodius, a distinction with which I am not disposed to quarrel, though I should place the Alexandrian epic above all the poetry of the present era.

It is difficult to find Mr. Simcox wanting in completeness. I have referred already to his summary of the Panegyric on Piso, in reading which I had remarked the omission of the singular allusion to his skill in chess. But in another reference to this little-read poem Mr. Simcox has remarked that the writer has quite as much to say of Piso's distinction as a chess-player as upon his industry as an advocate (vol. ii., p. 126). The following are the very curious lines referred to; and, though in Facciolati, and I believe generally among scholars, the description is supposed to refer to the Roman game of *Latrunculi*, Mr. Simcox is quite right, as every chess-player will acknowledge, in calling it chess, as there is really no other game to which the verses are applicable:—

"Sed tibi quis non terga dedit? quis te duce cessit  
Calculus? aut quis non periturus perdidit hos-  
tem?"

Mille modis acies tua dimicat: ille petentem  
Dum fugit, ipse rapit<sup>2</sup>: longo venit ille recessu  
Qui stetit in speculis<sup>3</sup>: hic se committere rixæ  
Audet, et in prædam venientem decipit hostem.<sup>4</sup>  
Ancipites subit ille moras, similisque ligato  
Obligat ipse duos<sup>5</sup>: hic ad maiora movetur,  
Ut citius et fractâ prorumpat in agmina mandrâ,  
Clausaque delecto populetur maenia vallo.<sup>6</sup>"

<sup>1</sup> His sacrifices were always sound. <sup>2</sup> He understands defensive attack. <sup>3</sup> He is a master of check by discovery. <sup>4</sup> He can lay a bait for the unwary. <sup>5</sup> He knows the force of a *coup de repos*, and of a fork. <sup>6</sup> He knows how to break up his enemy's game, and to rout thoroughly the closest and stoutest defence. Every one of these manoeuvres is applicable to the modern game of chess; two of them, <sup>3</sup> and <sup>5</sup>, could not by any possibility belong to the game of *Latrunculi*. Unless, therefore, the passage is an interpolation, which has never been suggested, the poem must be a forgery, palmed upon the learned by some scholar at the revival of learning. The first allusion to chess, in any known author, is to be found in Anna Comnenas *Alexias*, the Greek account of the First Crusade, when the game of chess was introduced into Europe. It is an absolute impossibility that the game could have been practised at the Court of Nero.

My own predilection has led me to dwell at such length on Mr. Simcox's treatment of the Latin poets that space fails to do justice to the rest of his work. His account of the Latin historians is equally complete, with the single exception concerning Quintus Curtius already referred to. He places, and I think with justice, Caesar in the front rank, the pellucid clearness of whose style and narrative it would be impossible to overpraise. He gives an admirable account of Livy, and reduces Sallust to his true position; but he is absolutely unjust to Tacitus, and (as in the case of Lucan) utterly fails to appreciate the sombre splendour of that exceptional narrator of exceptional times. His judgment of Ammianus, the last great Latin historian of the time of Julian, is admirable; and the quaint Latinity of a Greek at the close of the fourth century does not deter him from appreciating

the sterling merits of his work. There is no doubt that in history the Romans were far inferior to the Greeks. Caesar and his follower Hirtius have left us an admirable military history. Livy is an interesting compiler, more polished, but certainly not equal to the rugged Polybius; and Tacitus alone, whom Mr. Simcox studiously depreciates, is a really great and original genius.

Mr. Simcox continues his account of Latin literature to the Christian writers at the close of the sixth century. Here we leave him, with an expression of our respect for his unwearied industry and the genuine enthusiasm that could alone have carried him through so laborious a work. I can only add that carefully prepared chronological tables add greatly to the value of his volumes as books of reference.

JAMES INNES MINCHIN.

*Shakspeare's Historical Plays.* Roman and English; with Revised Text, Introductions, and Notes Glossarial, Critical, and Historical. By Charles Wordsworth. Vol. I. (Blackwood.)

In this volume, in which appear "*Coriolanus*," "*Julius Caesar*," "*Antony and Cleopatra*," and "*King John*," will be found much well-directed labour of a skilled and thoughtful Shakspeare scholar. The glossarial notes in the margin are models of brevity; the historical and critical notes (exclusive of those on the text) are full of knowledge and suggestion. All the wants of a young reader have been carefully considered. The volume is pleasant to hold; and the page, though somewhat broken up by references to the side-notes and hind-notes, is pleasant to read.

The edition aims at something lying between such selections as those by Kean and by Kemble, in which plays are cut down to a two-hours' reading, and the "*Household*" or "*Family*" Shaksperes, from which nothing has been omitted except what the editor may have looked on as prejudicial to morals. Bishop Wordsworth would relieve Shakspeare of his obscurities, his redundancies, his bombast, his slipshod diction, his far-fetched images, his quibbles devoid of wit, and present him "as a model of literary excellence." He would do for Shakspeare what Shakspeare might be expected to do for himself if he were now alive, and were a bishop of the Scottish Episcopal Church. We almost expect to see the creator of Falstaff and Touchstone enter in knee-breeches, apron, and shovel-hat. But the editor causes us needless alarm in his candid Preface. He actually lets out but little of Shakspeare's life-blood, and, indeed, deals as nicely in his operations as a barber who, having asked the question, "Much off, sir?" and received the answer, "Only a little," niggles with his scissors at stray hairs upon the nape. We do not know that there is any real good attained by the omission of four lines from "*Julius Caesar*" and eight lines from "*Antony and Cleopatra*," but certainly if there be any loss it cannot be much. Nine-tenths of the editor's work deserves unqualified praise; one-tenth is the work (in a strictly editorial sense) of "a bold, bad man." Bishop Wordsworth is a presumptuous

emender of the text; he is afflicted by the irregularity of Shakspeare's verse, and reforms it by altering, transposing, or inserting words at pleasure, the result being what Mrs. Malaprop terms "a nice derangement of epitaphs." The dramatic pause expressing surprise or sudden emotion, or accompanying a change of speakers, and leaving a gap in the verse (a gap through which we feel the wind of passion and of song), is valueless to Bishop Wordsworth's ear; and the gap is at times neatly blocked with some dull, inanimate word. It is true the offences are not very frequent, and all, or nearly all, are faithfully acknowledged. Again, where a needful omission has been effected, the editor sometimes patches the rent with a new piece which makes the garment worse. Antony, an old lion grown full of rage, enters suddenly and sees Thyreus with his lips to Cleopatra's hand; tooth and claw showing under the thundercloud of leonine mane, Antony bursts on the envoy, and, while the wretched man is hustled off to be whipped, the wronged lover, still in a quiver of fury, turns to Cleopatra:—

"I found you as a morsel cold upon  
Dead Caesar's trencher; nay, you were a fragment  
Of Cælius Pompey's; besides—"

besides worse shames now hissed out by Antony in his rage. But Bishop Wordsworth's Antony can be temperate and furious in a moment—

"nay, you were a fragmen  
Of Cælius Pompey's; besides—but I forbear."

Bishop Wordsworth's critic also must forbear and only breathe in an undertone the words of Hamlet when he censures those actors who speak what is not set down for them—"That's villainous."

The omissions of four lines from "*Julius Caesar*" and eight from "*Antony and Cleopatra*" are exclusive of those made "on the score of delicacy." Of course there is place for a School or Household Shakspeare *virginibus puerisque*. Falstaff must not cuddle Doll Tearsheet (though it goes to our heart that he must not); Mercutio must not sully the vestal mind of that ancient lady the Nurse with his mischievous vivacities; Timon must rail against Athenian vice within set bounds; Hamlet must cease to afflict Ophelia with his acrid jests, and the distracted girl must not ramble so piteously through disordered byways of the brain. There must, in a word, be a sacrifice of dramatic truth and beauty. In his School Shakspeare Mr. Hudson speaks well of the duty of preserving free from spot or blemish the sacred intercourse of teacher and pupil. But there is an immodesty of prudery which, when detected, ought to be courageously exposed. I wish it were possible to acquit Bishop Wordsworth of this. A maternal flourish of Volumnia in "*Coriolanus*," I. iii. 42-45 (Globe ed.), surely need not have been omitted "on the score of delicacy." Or must we avert our eyes not only from Hecuba suckling her baby warrior, but from all tenderest pictures of motherhood where the Madonna holds the divine infant to her breast? In one of the noblest speeches of perhaps the noblest of Shakspeare's women, occurs a word which is also found in the parable of the Prodigal Son, and which



remains unchanged in the Revised New Testament. "Dwell I," asks Portia of her husband—

"Dwell I but in the suburbs  
Of your good pleasure? If it be no more,  
Portia is Brutus' harlot, not his wife."

And the closing word "wife" is echoed by Brutus in his impassioned response:—

"You are my true and honourable wife,  
As dear to me as are the ruddy drops  
That visit my sad heart."

Now mark how the Wordsworthian Portia chooses to express herself:—

"If it be no more  
Portia is not to Brutus his true spouse."

"Harp? Harp? Lyre?" old Bowyer would exclaim to the poetic school-boy, S. T. C.; "pen and ink, boy, you mean. Muse, boy, Muse? Your nurse's daughter, you mean." "Spouse, Bishop, Spouse?" we are tempted to cry; "wife, you mean." "John Gilpin's spouse said to her dear," but not the wife of Brutus. "O hound of Crete, think'st thou my spouse to get"—so shouts Pistol, but it is of "the quondam Quickly," not of Cato's daughter, that he rants. Unhappily, something worse remains. To test her constancy, the stoic Roman matron had given herself a voluntary wound—"here," she says, "in the thigh." Can it be believed that Bishop Wordsworth alters the text, and reads, "*See, here the gash*"! Surely the murder of this noblest scene must afflict the editor's dreams. I cannot but think of him as rising nightly in slumbrous agitation, throwing a gown about him, unhooking his closet, taking forth *Shakspeare's Historical Plays* (Blackwood; 1883), and rubbing p. 165, with the words "Out, damned spot, out I say;—No more o' that, my lord, no more o' that." Therefore, I utter no reproach. But it troubles me to think where young Harry will wear his cuisses in "King Henry IV.;" and I sorrowfully anticipate that the pretty swashbuckler, Rosalind, in "As You Like it" (for Comedies and Tragedies are to follow) will carry her curtle-axe "upon her—arm."

Let not the reader run away with the impression that the book is a bad one. Though marred by some serious faults, it is an excellent book, which may be heartily recommended to those for whose use it is designed.

EDWARD DOWDEN.

*The History of the Pacific States of North America.* By Hubert Howe Bancroft. Vol. I.—Central America, 1501–30. (San Francisco: A. L. Bancroft; London: Trübner.)

As author of *The Native Races of the Pacific States*, published in 1875–76, Mr. Bancroft had already established his reputation as one of the most learned and industrious historians of the present day. But comprehensive in scope and exhaustive in treatment as that work certainly was, it formed, after all, little more than a general introduction to the magnificent scheme of which we have here a first instalment. Should the writer be spared to complete this stupendous undertaking, as briefly set forth in the Preface, he will have accomplished probably the most colossal literary achievement of the nineteenth century. For he purposes to

deal with the history of all the North American Pacific States in not less than five-and-twenty large octavo volumes of at least seven hundred pages each. By "*Pacific States*" he understands

"the immense territory bordering on the western ocean from Alaska to Darien, and including the whole of Mexico and Central America . . . stretching almost from pole to equator, and embracing within its limits nearly one-twelfth of the earth's surface."

The space allotted to the several political divisions within this vast area is shown in the subjoined preliminary scheme, which, however, as the work progresses, may be subject to some slight modification:—Vols. i.–iii., Central American States (Nicaragua, Guatemala, Costa Rica, &c.); iv.–xi., Mexico Proper with New California; xii., New Mexico and Arizona; xiii.–xix., California; xx., Utah and Nevada; xxi.–xxii., Oregon; xxiii., Washington, Idaho, and Montana; xxiv., British Columbia; xxv., Alaska. It may perhaps be impertinent to venture an *a priori* opinion on this arrangement; but many will probably feel inclined to think that an undue amount of space has been assigned to California. Notwithstanding the great ethnological and geological interest of this region, it seems scarcely entitled to seven whole volumes, while all the Central American States, with their complex political relations, their Maya, Quiché, Veragua, and other interesting native cultures, are disposed of in three.

The volumes are promised in Messrs. Trübner's prospectus at what might at first sight appear the rather alarming "rate of three or four per year until the completion of the work." But such rapid progress will not seem inconsistent with thoroughness of workmanship when it is stated that to this all-absorbing subject Mr. Bancroft has unshrinkingly devoted all his time and energies and rare faculty for literary labour ever since the year 1869. During these fourteen years, apart from the preliminary publication of the four volumes devoted to *The Native Races*, he has been exclusively engaged in collecting, sifting, arranging, and digesting a prodigious amount of materials, all bearing directly or indirectly on the great work of his life. Since the publication of *The Native Races*, as many as fifteen thousand volumes have been added to an already copious library, the additions including original documents of all sorts, copies from public and private archives, the whole of Mr. E. G. Squier's MSS. bearing on the subject, some valuable materials from the Maximilian and Ramirez collections, and gleanings from Spanish and other European sources.

By such an *embarras de richesses* most writers might feel somewhat encumbered, if not quite overwhelmed. But the first volume, which carries the history of the Central American States no farther than the year 1530, gives abundant proof that Mr. Bancroft is nowhere over-weighted by the immense load of his materials. The style and general treatment even show a distinct improvement on that of *The Native Races*. There is, so to say, less timidity, more buoyancy, greater breadth and grasp of the subject in hand, as if the writer had

gained more confidence in himself from a further and more exhaustive study of the details. This confidence is naturally strengthened by a remarkable singleness of purpose, an absence of prejudice, an instinctive repugnance to hasty generalisation, and that dislike of abstract theorising so conspicuous in his previous writings. Slight traces may, perhaps, here and there be detected of a certain unconscious partisanship, generally in favour of the aborigines as against the "conquistadores," or of the Spaniard as against the "Anglo-Saxon." But this is probably due to that excessive desire to be absolutely impartial which is so often apt to defeat itself. It is in any case compensated by many sterling qualities, which promise to render this great undertaking as agreeable and entertaining as it must necessarily prove instructive.

The encyclopaedic character of the work is at once revealed by the list of "Authorities quoted in the History of Central America," prefixed to vol. i. This list occupies no less than forty-eight closely printed pages, and contains upwards of 2,000 separate entries. Here is a rich and almost exhaustive bibliography of the first section of the subject, which will prove of immense value to the student of the Central American States. Something is said in the prospectus about "maps and plans;" but it is to be hoped that the supply will in future be on a somewhat more generous scale than in this volume, which contains nothing but a meagre map of "Darien and Tierra Firme," beside a few microscopic reproductions of the older charts and two general plans of early Spanish-American towns. But a far more grievous defect is the omission of an Index, unless it is reserved for a future volume.

As it would be premature at this stage to discuss in detail the subject-matter of the work, this preliminary notice may conclude with one or two specimens of the author's style and descriptive powers. Alvarado's great victory over the Quiché King, Kicab Tanub, thus concludes:—

"Relaxing their efforts for a moment, the natives were charged by the cavalry with deadly result, and were trampled under foot by hundreds, and speedily routed. For a league they were followed with great havoc, till they took refuge in a stronghold of the sierra. By pretending flight, however, Alvarado drew them from their position to the open plain, and then wheeled and fell upon them. The carnage for a time was dreadful; the ground was covered with the mangled bodies of the dead and dying, and the waters of the Olintepec ran crimson with blood. And henceforth the stream was called Xequiel, that is to say, River of Blood" (p. 636).

The final "pacification" of Guatemala suggests the following remarks:—

"Henceforth, conquest, oppression, and destruction marched hand-in-hand over the country, and the result was a national and social eclipse of the fallen races. Their arts and sciences were soon forgotten; their architectural skill lost; and, from a state of happy development, their life, as a nation, was blotted out. To what extent the progress of the world would have been benefited or retarded had the aboriginal inhabitants of the American table-lands survived as integral nations, it is impossible to say; but we may question how much the occupation

of the country by the Spaniards contributed toward the general advancement" (p. 703).

With this may be compared the idyllic picture of native society in Cuba and Hayti at the time of discovery:—

"Never had Nature made, within historic times, a paradise more perfect than this Cuba and this Hayti that the Genoese had found. Never was a sylvan race more gentle, more hospitable, than that which peopled this primeval garden. Naked, because they needed not clothing; dwelling under palm-leaves, such being sufficient protection; their sustenance the spontaneous gifts of the ever-generous land and sea; undisturbed by artificial curbing and corrections, and tormented by no ambitions, their life was a summer day, as blissful as mortals can know. It was as Eden; without work they might enjoy all that earth could give. Disease and pain they scarcely knew; only death was terrible. In their social intercourse they were sympathising, loving, and decorous, practising the sublimest religious precepts without knowing it, and serving Christ far more perfectly than the Christians themselves."

A. H. KEANE.

#### AN OLD RESIDENT AT CANTON.

*The Fan-kwae at Canton before Treaty Days, 1825-44.* By an Old Resident. (Kegan Paul, Trench & Co.)

If the author of this work were to revisit Canton at the present time, he would have some difficulty in recognising the scene of his former enterprise. The old Factories for which he has such a regardful recollection have long since disappeared, and have given place to a long row of large and comfortable-looking houses which now cover the foreign settlement at Shameen; the conspicuous building known as the Viceroy's yamun has made way for a still more conspicuous French cathedral; and the whole aspect of the river has completely changed.

"It was then crowded with native vessels, including those immense coasting junks which have now almost entirely disappeared. . . . Long tiers of salt junks lined the shore of the island of Honam. . . . The number of cargo-boats, floating residences, and up-country craft, with Government cruisers and flower-boats, was prodigious. To these must be added sampans, ferry-boats, and quantities of barbers' boats, vendors of every description of food, of clothes, of toys, and what would be called household requirements if in shops on shore, besides boats of fortune-tellers and of theatrical performances—in short, imagine a city afloat, and it conveys a very correct idea of the incessant movement, the subdued noises, the life and gaiety of the river."

Some of these strange craft may still be seen, carrying their yet more strange crews, on the Pearl River, but a vast number have been elbowed into other channels of usefulness by foreign steamers and sailing vessels. The large fleets of Government salt- and grain-bearing junks are no more, and the ordinary coasting junk is rapidly becoming a relic of the past.

In the altered outward life of the people is also represented the change which has come over the foreign relations of their Government. The Fan-kwae, or "foreign devils," were beneath the notice of Peking, and were relegated to the care of the Canton authorities, who confined them within the

limits of their Factories, and who took the best possible care to secure their personal safety by never allowing them to venture unprotected beyond the narrow confines assigned to them. Their trade, which was permitted only on sufferance, was conducted through the instrumentality of a small body of officially appointed natives, or, as they were called, Hong merchants, who were made responsible for the behaviour of their foreign co-traders in exchange for the very profitable monopoly accorded to them. That the fortunes made by these men were prodigious is sufficiently shown by the fact that when Canton was ransomed from attack in 1841 two of their body contributed upwards of £300,000 towards the sum demanded, and still remained wealthy men. The only traffic which was forbidden was that in opium. But even this restriction to enterprise was overcome by the Hong merchants, whose transactions were only temporarily interrupted

"on the installation of newly arrived magistrates. Then the question of fees arose, but was soon settled unless the new-comer was exorbitant in his demands. . . . In due time, however, all would be arranged satisfactorily, the brokers re-appeared with beaming faces, and peace and immunity reigned in the land."

But the system of smuggling and corruption thus inaugurated was by no means confined to Canton. Though that was the only port where foreign trade was officially permitted, the opium merchants established places of call along the coast which were regularly visited by vessels carrying the drug. The "Old Resident" gives an amusing account of a voyage he made on an errand of this kind; and, as the proceedings at the unauthorised ports were a stereotyped farce, this one account gives a faithful picture of the system. As soon as the vessel anchored at Namao the Chinese commodore in command at the station boarded her and enquired the cause of her putting in. To this enquiry the interpreter replied that "the vessel, being on her way from Singapore to Canton, had been compelled, through contrary winds and currents, to run for Namao to replenish her wood and water." In return the commodore produced an imperial edict in which it was stated that foreign vessels were to be allowed to put into Chinese harbours in case of distress, but that as soon as their necessities had been supplied they were at once to be sent to sea. Having thus cleared his official conscience, he dismissed his servants and at once came to the point. "How many chests have you on board?" he enquired. Two hundred, he was told. "Then came the question of 'cumsha,'—i.e., present; and that was settled on the good old Chinese principle of 'all same custom.'" The satisfactory result of the visit was soon apparent, for no sooner had the commodore's boat left the vessel than merchant junks crowded round for their share of the drug.

Although the advantages gained by the treaties are so many and great, and the personal inconveniences and deprivations under the old system were so numerous, there is throughout the work of the "Old Resident" a tone of regret at the changed order of things. On the whole, the Cantonese authorities were indulgent taskmasters; and

though, among other restrictions, the presence of foreign ladies on the sacred soil of China was strictly forbidden, the traders appear to have found advantages which counterbalanced this and all other evils. "Stolen waters are sweet," and probably the sense that they were enjoying preposterous profits from an illicit trade contributed to their contentment.

ROBERT K. DOUGLAS.

*The History of Norfolk.* Part I. By R. H. Mason. (Privately Printed.)

To attempt the history of such a county as Norfolk would at any time have been a serious undertaking. To attempt it now that the standard of such work has risen to a pitch undreamt of by our fathers requires a knowledge of the subject, or at least a confidence, to which very few could attain. Mr. Rye, who has made it his special study, and has devoted to it unwearied toil, is confining himself to the history of a single Hundred, and reminds us that Carthew's monograph on Launditch occupies no less than ten times the space allotted to that Hundred in Blomefield's *Norfolk*. If this is the scale on which local history is henceforth to be written it must be out of the power of any one writer to compile a History of the county.

We are not told what special qualifications Mr. Mason possesses for his arduous task, and it is to be hoped that his somewhat naïve confession—"I shall of course avail myself largely of Blomefield's very valuable volumes"—does not imply that he purposes to follow in the footsteps of Armstrong. It must be remembered, however, that there are Histories and Histories, and if Mr. Mason will restrict his efforts to a popular History of the county he will be doing excellent work, and will doubtless do it well. It is obvious, indeed, that, if we were to wait till every Hundred had been done the same justice as Launditch and North Erpingham, a History of the county would be out of reach. Also, that, such studies becoming more elaborate, while the time of readers becomes more limited, there is a growing need for those literary middlemen who can place before the public in a palatable form the fruits of the labours of many students. Though this History, therefore, may belong to the popular, rather than to the scientific, class, it may yet, in its own sphere, prove very welcome.

Mr. Mason, like Mr. Cussans, has adopted the plan of issuing his work in parts, commencing with the general history of the county (of which the present part contains the first half), and proceeding with the several parishes in alphabetical order. With commendable diligence he has collected information from every book that was likely to bear upon his subject; and his statistics range from Post-Office Savings' Banks to an excellent excursus on "Norfolk Prices in the Middle Ages," based on the work of Thorold Rogers. The Norfolk M.P.'s are duly incorporated from the recent Government return, and the lists of gentry are carefully worked up. These features will render the work of special interest to local readers; and, being brightly and pleasantly written, it will doubtless meet with favour.

It must be owned, however, that the book



betrays a want of historical scholarship. Mr. Mason, for instance, is peculiarly unfortunate in selecting Ingulf, Gaimar, and Hume as the references for his account of Hereward! We also find him talking of "theyns" and of *terra regia* (*sic*) "as" (he is careful to add) "it is uniformly termed in Domesday Book." *Bordarii*, long a puzzle to commentators, are, we now learn, "people . . . who made contributions of eggs, &c." *Theam* is "manorial jurisdiction." *Villani*—a grave blunder—are "servants, bondsmen;" while that ancient fable, the *jus primæ noctis*, is roused, as we might expect, from its dying bed to solve the mystery of "merchet." But worse than this is the insertion of the wildly impossible story, which is still, it would seem, allowed to linger on the pages of the most benign of heralds. For we learn that

"the Dukes of Norfolk traced their ancestry to a period much more remote, according to Sir Bernard Burke, than Dugdale thought possible. Ingulph and Matthew Paris concur in stating that Howard, or Hereward, was living in the reign of King Edgar, 957 to 973, and that he was a kinsman of Duke Oslac, and that his son, Leofric, was the father of Hereward, who was banished by the Conqueror. It is supposed that Hereward was subsequently allowed to return, but it is certain the family retained their lands at Wigenhall and other places in the county" (p. 99).

And the author, it should be added, has read his Freeman!

Mr. Mason's sketches of the Kings of England are hasty and not always happy. We are told, for instance, of Henry Fitz Empress that

"he had a love for intellectual pleasures and the pursuit of literature, which has been said to be the best antidote against heroic insanity and the most noble accomplishment in a Sovereign. He was in his day 'the first gentleman in Europe'—affable, eloquent, facetious, fascinating."

But the rough, strong, active ruler was otherwise employed through his busy life than in the peaceful "pursuit of literature" or in acquiring the graces of a Chesterfield. Again, it is to be regretted that the legend of St. William is accepted as unconditionally true. Mr. Mason, in describing "the awful event," admits that "there is some discrepancy as to the year in which this tragedy occurred;" but he should have warned his readers that there was an epidemic of such tales pervading the country at the time, and that it was probably but one of the popular slanders against the Jewish community. In dealing with John the Litester's rising, Froissart and Walsingham are wisely allowed to tell their own tale; but a still better account would have been found in the *Liber de Illustribus Henricis*.

There is but one chart pedigree in the present part—that of the Howards, or, rather, of the successive heads of the house. It has had the special advantage of being "revised by Stephen Tucker, Esquire, Somerset Herald;" but we are not told whether its eccentricities are due to the ingenuity of its original compiler or to the "revision" by Somerset Herald of the pedigree of his official chief, the best known, probably, in England. Bernard Howard, ancestor of the present Duke, is made to die in 1710 (the year of

his marriage) instead of 1735. Thomas Howard, here said to have been "restored in blood as second Duke of Norfolk, created Earl of Surrey and K.G., 1 R. III.," was restored in blood as Earl of Surrey in 4th Henry VII., and created Duke of Norfolk, by patent, a quarter-of-a-century later (*Pat. 5 Hen. VIII.*, m. 18). His son, here said to have been "Lord Admiral of England and Lord Deputy of Ireland, July 1553," was Lord Admiral, 1514, and Lord Deputy, 1520. And his son, again, the hapless Surrey, was made Captain-General (*Pat. 36 Hen. VIII.*, p. 8) in 1544, not 1545, and was beheaded in 1547, not 1546. It is instructive to learn that "the abeyance [*sic*] of the Barony of Mowbray was . . . recently allowed to Lord Stourton," but the criticisms on his "co-heirship" betray a lamentable ignorance of the evidence adduced in the case.

Among the illustrations are some interesting facsimiles of Norfolk autographs in the sixteenth century, and an excellent coloured drawing of Sir Robert Wingfield, Kt. (*ob.* 1480), taken from a window in East Harling church. Paper and print are all that could be wished, and the work promises to prove, when completed, a handsome record of the past.

J. H. ROUND.

#### NEW NOVELS.

*The Gentle Savage.* By Edward King. (Kegan Paul, Trench & Co.)

*Sanguelac.* By Percy Greg. In 3 vols. (Hurst & Blackett.)

*After Long Grief and Pain.* By "Rita." In 3 vols. (Tinsley.)

*Millicent's Children.* By Mrs. Baseley. In 3 vols. (Remington.)

*Stories by an Old Bohemian.* In 3 vols. (Tinsley.)

THE author of *The Gentle Savage* has worked out an original motive with great vigour and careful finish, and the whole book is permeated by a delightful combination of the romantic and realistic elements. Pleasant Merrinott, a civilised Indian of the Cherokee tribe, starts for Europe to plead with the Paris agent of the American Railway Company the cause of his people, who believe they will be deprived of the lands of their forefathers in consequence of the construction of a new line which is destined to pass through the Western States of America. Mr. Herrolston, the agent, is a great banker; and Pleasant finds him, with his wife and daughter, enjoying his summer holiday in a small Swiss town. The banker receives the Indian with courtesy, and Pleasant falls in love with Alice Herrolston at first sight, but his passion is not returned. Henceforth we read a delicious idyll told with singular grace. The hero quits his new acquaintances and starts for a tour to Meiringen, where fate again throws Alice in his way. Here the plot thickens; and her liking for Pleasant develops into a more tender feeling, especially after he had saved her from being crushed to death by a falling rock. After a second parting, they again meet accidentally at Berne, and the courtship continues. Meanwhile, the author has introduced other characters—Mrs. Merlin,

an American widow from Illinois; her daughter, Caro, who is being educated for the operatic stage; and M. Stanislas, an erratic musical genius from Poland. These personages take part in a vigorous underplot. At Berne the story is complicated by the appearance of Vera Stanislas, sister to the musician, and a fervent Nihilist. Alice Herrolston leaves presently for Paris, and after a time Pleasant is summoned by a telegram from that city to meet her father on urgent business. The hero reaches Mr. Herrolston's office expecting to hear more of the plans of the railway company, but, to his great surprise, finds the business is of an entirely different nature. Alice has fallen very ill, and her father has had the sense to discover that she is love-sick, and can only be cured by the presence of Pleasant Merrinott. He is received in the banker's house as an honoured guest, and the prospects of the lovers are bright. Vera now manages to entangle the hero in an assassination conspiracy, and he deserts his love and hastens to America to carry out its details. Pleasant's part in this comes to a better end than might have been anticipated, as he is released from his vow by an ingenious device, the death of Vera, with whom his relations appear to have been of a peculiar character. The merits of the book are above those of the every-day novel. With rare exceptions, the author's English is easy, fluent, and pure; he has a marvellous faculty for describing the beauties of Nature in plain language, and for analysing the play of the human emotions. He has restricted the number of his characters, but he has endowed them with wonderful expression, and that in a small compass. Too much praise cannot be given to the dialogue; it is never strained, and serves to maintain a perfect illusion. The hero is not altogether true to nature, and it is probable that a Cherokee would have exhibited a good deal more of the savage than Pleasant Merrinott. On the other hand, the author keeps up a keen interest in the hero's fortunes. Stanislas, Nihilist and police spy, is a truthful study of a polished but mean-spirited knave graphically described but not over-coloured. The delineation of Mr. Herrolston is light, but brings out an honest and genial nature; and Colonel Cliff, the would-be marplot, arrests the reader's sympathy at once. Mrs. Merlin, the good-hearted and slightly vulgar American matron, with her whole soul centred in her daughter, is a striking creation. The author's greatest success has, however, been attained in the portraits of the three heroines. To paint a young and charming girl with freshness and life is no easy task, and has often proved too heavy for novelists of genius. The features of Alice, Caro, and Vera are drawn with a vividness which attests the hand of a master. The delicate touch which preserves for each a wholly distinct individuality, and the exquisite sense of the value of light and shade exhibited in the contrasts afforded by the gentle Alice, the art-absorbed Caro, and the fervent dreamer Vera, are qualities indeed rare. To speak of defects, it must be admitted that the motive which causes Pleasant to abandon Alice for a chimerical design on society in America is inadequate. Citizens of the United States, who have never tasted the bitterness of

Russian misrule, do not become Nihilists. Indeed, the whole construction of the later plot is strained. Once or twice does the author, in describing the presence and mien of the hero, utter a false note, and this is notably the case on p. 3; but these blemishes are extremely rare.

*Sanguelac* is a tale of the war of abolition told by a passionate admirer of the Southern cause. The hero of the story, Clarence Derval, is the son of a well-descended planter who owns estates in Virginia and Carolina, but who for years has held high diplomatic posts in Europe. Clarence grows up a thorough Southerner; and, in spite of his father's admonitions to settle in England, where he had inherited an estate from his mother, he resolves to cast in his fortunes with his father's kin. The author describes a planter's life on a Carolinian plantation, diversified by such incidents as troubles with a Yankee slave-dealer. The war breaks out, and Mr. Greg revels in descriptions of Southern chivalry and Northern brutality. The hero's life is mercifully spared; and, being a man of sense, he sets to work to repair his shattered fortunes and live on good terms with his former slaves. There is enough love-making throughout the three volumes to give the story point, but this motive is overshadowed by social and historical descriptions. The author deserves credit for the skill with which he has touched the delicate relations between Clarence and his slave Rose, the beautiful quadroon, who serves as a foil to the heroine.

The publisher of *After Long Grief and Pain* has, without one word of warning, bound three distinct tales as a three-volume novel. The title of the first story is well chosen, for the tale is truly one of grief. The heroine is introduced as a child rejoicing in the sunshine of a happy home, which her father, Douglas Ramsay, the cadet of a good Scotch house, has made in Australia. Troubles are swift to come. Her mother dies, committing the second brother, Glynne, to her care. Then the father succeeds to a baronetcy and ten thousand a-year; but this change of fortune is poisoned by an artful squatter's widow, who lays siege to Sir Douglas's heart on the voyage to England. In England the step-mother prevents Rita from marrying the man of her choice by forging a heartless letter of refusal in her step-daughter's name. The unhappy Rita is constrained to marry a rich, shoddy baronet to save her brother Glynne, who had tampered with a cheque. After much misery, she is delivered from her dreadful position by the suicide of her husband, whose dissipation and folly have suddenly ruined him. It is needless to add that the terrible wrong done by the step-mother is set right in the last page. The workmanship of the tale is above the average, and the character of the heroine is well realised.

*Millicent's Children* is a tale of upper middle-class English life. The story opens with the tribulations of two orphan children, Norman and Muriel Vivian, who are dependent on a kind relative, Mr. Duerdon, and are persecuted by his wife. So the story runs on till Norman is released by death at

the end of the second volume. Brighter prospects gradually open for Muriel, and the tale closes with a happy marriage. The moral of *Millicent's Children* seems to be that husbands who are cursed with shrews should, like Petruccio, begin the taming at once. The story would have been the better for compression.

The author of *Reminiscences of an Old Bohemian* has followed his last literary venture by a collection of tales in two volumes. The stories are all short, and their intrigue moves briskly, although in some of the tales the author has crowded his canvas with too many figures. The characters are drawn with a firm hand; but we miss the life-like delineations of the *Reminiscences*. No reader who likes an original plot should miss "The First Tear" in vol. i.

ARTHUR R. R. BARKER.

#### CURRENT THEOLOGY.

*Many Voices.* By Marguerite Tollemache. (Kegan Paul, Trench and Co.) This is an amiable compilation which will be commended to pious readers by the imprimatur of Archbishop Trench. Seventy-one writers, from St. Clement of Rome to Reuchlin, have been ransacked for testimonies to the continuity of piety; and, lest we should pass over any utterance lightly, a biography of each author is appended, so that we have an anthology of devout sayings and a biographical history of the Christian Church up to the so-called Reformation. At the same time readers who are content with what they can find in Mrs. Tollemache must expect to have something to unlearn. Herms hardly warrants the doctrine of de Pressensé that the Apostolic Fathers were great characters; and it is much more certain that Leo the Great was a saint of the Roman Church than that Vincent of Lerins was a saint of the Church Universal; and the account of the "Decretals" of "Isidore" is far from clear. As the testimony of Rabanus Maurus and Ratramne against Transubstantiation receives due prominence, it might have been well to mention that Lanfranc and St. Thomas Aquinas settled the doctrine for three hundred years. So, too, it is quite hopeless to try to find out from Mrs. Tollemache for what opinions the body of Huss and the bones of Wycliffe were burnt, or how Gerson's views of Church reform differed from those of Huss. Still, though her work does not supersede the humblest manuals of Church history, it is worth while turning over her pages to see how much more quotable matter a writer like Bede or Alcuin yields than such a great saint as Dominic, and to learn that St. Peter Damiani, of all men, noticed that the famous saying about taking up the cross is a counsel, not a precept.

*The Parabolic Teaching of Christ: a Systematic and Critical Study of the Parables of our Lord.* By Alexander B. Bruce. (Hodder and Stoughton.) Prof. Bruce has, in this volume, given us a series of careful and scholarly studies in exegesis. The volume should have a place next Trench on the *Parables* on the shelves of every student of the New Testament. It is one of the most valuable contributions to the study of the words of Christ that has appeared of late years. The treatment of what Prof. Bruce calls "Parable-germs," or the undeveloped parables of such gnomic expressions "They that be whole have no need of a physician," &c., or of such similes as that of the builders on the rock and on the sand, is rightly undertaken in connexion with the more elaborated pictures of the parables properly so called.

*Defects of Modern Christianity, and other Sermons.* By the Rev. R. W. Momerie. (Blackwood.) Readers who enjoyed Prof. Momerie's previous volume of sermons will be pleased with this. The discourses are lively; and, if never profound, they have certainly an interesting way of putting popular commonplaces. Mr. Momerie's manner is disfigured unfortunately by the radical vice in style that ornaments the subject-matter by sticking on innumerable spangles in the shape of poetical quotations.

*The Groundwork of the Christian Virtues.* By Bishop Ullathorne. (Burns and Oates.) We have here a course of sixteen lectures which are chiefly of a practical and devotional character, and little concerned with the speculative questions of Christian ethics. The volume had its origin in Bishop Ullathorne's instructions of members of the English Dominican Congregation of St. Catherine of Siena. The four evangelical virtues are humility, faith, purity, and charity. The lectures are concerned with the first of these.

*The New Testament Scriptures, their Claims, History, and Authority:* being the Croall Lectures for 1882. By A. H. Charteris. (Nisbet.) In this volume Prof. Charteris writes for those who are unable or who have not the leisure to study the copious literature connected with the subject of the New Testament canon. The writer's studies in the preparation of his recent work on *Canonicity*, which, it may be remembered, is based on Kirchhofer's *Quellensammlung*, entitle him to speak with a fair measure of authority to those for whom this book is intended. It will not excite surprise that the treatment of the subject of the inspiration of Scripture is somewhat embarrassed. Thus we read: "It [inspiration] is a great word, an invaluable word. It claims for all the Bible known to Timothy that the Supreme Spirit breathed it. But when we try to realise what this means we find that the knowledge is too high for us. The word is a lock, not a key." And, we may add, the lock remains fast closed at the end of the Professor's lecture. Without, of course, suggesting any consciousness of the character of the course he pursues, we must say that Prof. Charteris's apology for the Westminster Assembly's statement as to the proof of the Scripture being the Word of God is distinctly disingenuous. "The testimony of the Church" is not regarded by the Westminster Confession (and with this the "Larger Catechism" should be compared) as any part of the proof that Scripture is the Word of God—though it may "move" us "to a high and reverend esteem of the Holy Scriptures." The proof is, by the Westminster Divines, made to depend solely on the character of the contents of the Scriptures and on the work of the Spirit. If this be so, it may be fairly asked—Does the canonical Book of Proverbs evidence itself, and the uncanonical Ecclesiasticus fail to do so?

*The Foundations of Morality:* being Discourses on the Ten Commandments, with Special Reference to their Authority. By the Rev. Stanley Leathes. (Hodder and Stoughton.) The drift of this volume may be inferred from the following words of Prof. Leathes:—"Take away the personal authority of the law [i.e., as imposed by God] and you take away the law itself; for it becomes no longer a law, but at the most an induction, a creation of the mind, and subject to the mind creating it." This is a statement that will make students of the school of ethics of Butler open their eyes in amazement. On turning to Prof. Leathes' treatment of the fourth commandment in its bearing on the day of Christian worship, we find him, with the courage of his opinions, maintaining that "the inference is unavoidable" that Christ "left



behind Him some verbal and unrecorded precept which virtually abrogated that part of the fourth commandment which related to the seventh day as literally the seventh in order of the seven days of the week." If such a command were given it is surely very strange that there is no reference to it in Christian antiquity. It is exactly after the manner of Prof. Leathes that religionists of a very different school find divine authority in "verbal and unrecorded precepts" for practices and doctrines that Prof. Leathes abhors. It would have been more to the purpose if Prof. Leathes had discussed the observance of the Sabbath (as well as the Lord's Day) by the early Church—a fact not easily reconcilable with the "verbal and unrecorded precept" theory.

*The Life-Education or Wider Culture of the Christian Ministry*, its Sources, Methods, and Aims: being Lectures delivered at the Universities of Aberdeen, Glasgow, Edinburgh, and St. Andrews. By J. S. Wilson. (Blackwood.) These lectures, delivered in the Theological Schools of the Scotch universities, aim at exhibiting the necessity of greater learning and higher culture among the Scottish clergy. With truth and with candour, Mr. Wilson remarks that in its entire history the Presbyterian Church in Scotland

"has given birth to scarcely one son who can truly be said to be, in the field of theology or religious speculation, a teacher or leader of the world, or to have left his mark as a master or discoverer in the province of learning and thought. And on casting the eye back," he continues, "over that long stretch of eventful stormy years, we can hardly discern one book that has come safely to land from the wreck of which you can truly affirm that it marks a new stage in the Christian world's intellectual progress, or has advanced the boundary of light and knowledge in their invasion of the regions of darkness and ignorance."

The absence of any provision in the Presbyterian Churches for learned leisure may, as is hinted at in another part of the volume, go a long way to account for the facts here referred to.

*The Religions of the Ancient World*. By Canon Rawlinson. (Religious Tract Society.) With the aims of this little work we find no fault. Equally with its author we hold Christianity to be the absolute climax of religious systems. But we must protest against the way in which Canon Rawlinson quotes the late Mr. Fox Talbot's renderings of Assyrian mythological documents, as if they were quite trustworthy; whereas the reverse is the fact. Thus on p. 79 of his book we encounter this nonsense:—"They believed in a miraculous power inherent in an object which they called the 'Mamit.' What the 'Mamit' was is quite uncertain." After this we are not surprised to find that the fragmentary hymn beginning "ANA ZI KUTI shalshish imbu mukil telitti" is interpreted as relating to the War in Heaven.

*The Latin Prayer-Book of Charles II.*; or, an Account of the Liturgia of Dean Durel; together with a Reprint and Translation of the Catechism therein contained, with Collations, Annotations, and Appendices. By C. Marshall and W. W. Marshall. (Oxford: Thornton.) Much painstaking labour is here bestowed on a task that did not deserve it. Durel's version is without ecclesiastical authority; and while one may gather from it the sense which the translator put upon disputed passages of the Prayer-Book, that is a matter of merely antiquarian interest, and, one may add, of antiquarian interest that appeals to a very contracted circle. In determining the dogmatic position of the Church of England it is of no appreciable value.

*The First Prayer-Book as issued by the*

*Authority of the Parliament of the Second Year of King Edward VI. The Second Prayer-Book of Edward VI., issued 1552.* (Parker.) These two admirable reprints call for thanks to Mr. James Parker, who has edited them with his characteristic care, and published them in a form that puts them within the reach of everyone interested in the history of the Reformation in England, or in the history of the English Book of Common Prayer.

*Breviarium ad usum insignis ecclesie Sarum.* Fasciculus I in quo continentur I Kalendarium, et II Ordo Temporalis sive Proprium de Tempore totius anni, una cum ordinali suo quod usitato vocabulo dicitur Pica sive Directorium Sacerdotum. Juxta editionem maximam pro Claudio Chevallon et Francisco Regnault in alma Parisiorum Academia impressam A.D. MDXXI. Labore ac Studio Francisci Procter, A.M., et Christophori Wordsworth, A.M. (Typis atque impensis almae Matris Academiae Cantabrigiensi.) Fasciculus II., which for reasons of convenience appeared before the present issue, was reviewed in the ACADEMY for August 14, 1880. A regret was then expressed that no attempt has been made to reproduce the Sarum Breviary in facsimile, after the manner in which the Breviary of Aberdeen was reproduced in 1854. We have now further to complain of the extraordinary list of errata, recorded by the editors themselves as occurring in the first two fasciculi, and extending to nine pages in length. The editors apologetically offer some explanation as to how the errors arose; but the explanation will not save the book from the necessity of being disfigured everywhere with marginal corrections with the pen—a grief to the heart of the student, and a sickening horror to the book collector.

*Processionale ad usum insignis ac praeclarae ecclesiae Sarum.* (Leeds: McCorquodale and Co.) Dr. Henderson continues to do valuable work in reprinting the mediaeval service-books of England. In this reprint the wood-cuts of the edition of 1508 are admirably reproduced in facsimile. In these the positions of the officiants in the various "functions" are commonly indicated by a symbol which is meant for a tonsured crown of a cleric, but which we have heard compared (and the comparison is just) to a jam-tart, or, still more irreverently, to a spittoon. These illustrations are not only quaint and curious, but are almost essential to the correct understanding of the elaborate ceremonial. Dr. Henderson has prefixed a useful Introduction.

*Antiquae Britonum Scotorumque Ecclesiae quales fuerint mores, quae ratio credendi et vivendi, quae controversiae cum Romana Ecclesia causa atque vis, qualesivt Fredericus Loofs.* (Lipsiae et Londinii: G. Flock et D. Nutt.) This little treatise, brief though it is, has the flavour of the thoroughness of German work. The author has not, indeed, engaged to any considerable extent in original research, but he has neglected, so far as we can recollect, no important source of information which the printed books of this country, France, and Germany can supply. Our own Reeves, Hadden and Stubbs, Warren, Skene, Whitley Stokes, and Bright are better known to Dr. Loofs than to many of our own countrymen who have essayed to deal with the same subject; and if he has not studied Todd's *St. Patrick* it is not for want of will. It need hardly be said that Dr. Loofs pronounces distinctly in favour of the episcopal character of the ancient Celtic churches. On the relation of the Celtic churches to the Roman see, Dr. Loofs is more accurate than some of our English writers, who would seem to be affected, probably unconsciously, by controversial bias. But we cannot go so far as to assent to Dr. Loofs' interpretation of the well-known words of Columbanus: "propter geminos apostolos . . .

vos prope coelestes estis et Roma orbis terrarum caput est ecclesiarum, salva loci dominicae resurrectionis singulari praerogativa," upon which our author observes (p. 96), "etiam ecclesiam et eadem Hierosolymitanam Romano pontifici subjectam confitetur, quamvis Romanae urbis gloriam urbis Hierosolymorum gloriam non aequiperare affirmet." The fact seems to be that *jurisdiction*, in the strict sense of the term, was not here before the mind of Columbanus, and that, accordingly, Mr. Warren (*Celtic Liturgy*, p. 38) is right.

*The Official Year-book of the Church of England.* (S. P. C. K.) This important work of reference is probably as complete as was possible in a first issue. That it is an attempt to satisfy a crying need, and that the labour involved in its preparation must have been tremendous, goes without saying. The book is published at a low price, and will be found to be an almost exhaustive collection of facts about the organisation, resources, contemporary work, and future prospects of the Church by law established in this country.

We have received *Sunday Mornings at Norwood: Prayers and Sermons*, by S. A. Tippet (Kegan Paul, Trench and Co.); *The Secret of Power, and other Sermons*, by Alexander MacLaren (Macmillan); *The Sacristy*, New Series, No. II. (Simpkin, Marshall and Co.)

#### NOTES AND NEWS.

WE understand that Messrs. Macmillan and Co. have in the press, and will publish at Easter, *Twenty Fables of Aesop*, with Modern Instances, designed by Randolph Caldecott. Mr. Caldecott's many admirers will be delighted to hear of his taking in hand a task so peculiarly appropriate to his genius.

WE quote the following passage from the prospectus of the new monthly Review which Messrs. W. H. Allen and Co. will begin publishing next month:—

"As the conflict between Radicalism and Conservatism extends into all departments of thought as well as of action, the *National Review* will devote a large portion of its space to papers on art, literature, philosophy, theology, as well as to the manners, the sports, and the recreations of the people. Verse will be admitted as well as prose."

WE observe that the editors are spoken of in the plural number.

PROF. SAYCE writes [from Catania, in Sicily, under date of January 29, that he was going to leave in two days for Athens, on a visit to Dr. Schliemann. He had spent about three weeks in Malta and Gozo, and examined carefully the Phoenician remains in the two islands. It appears that he wrote to the ACADEMY a letter from Rome, which must have miscarried. In that letter he stated that he was satisfied that one of the fragments from Mesopotamia which have recently been discovered in the Vatican bears an inscription in Hittite characters.

MR. ARTHUR J. EVANS is on the point of starting on a journey to South-eastern Europe; and, in recollection of what happened last year, it may be as well to state that his object is purely archaeological. He wishes to explore some of the chief mining centres of the Illyrian Peninsula, and especially the neighbourhood of Küstendil, on the Upper Strymon, where lay the important city of Pantalía and the silver-bearing ranges of Old Serbia, known to mediaeval Venetian travellers as Monte Argentaro. On the occasion of a former visit, Mr. Evans discovered here a monument indicating the existence of a Roman municipium, but he was prevented by the Turks from exploring further.

WE hear that Dr. R. Brown has just returned from a journey to Morocco, which he undertook for ethnological purposes.

MR. E. B. TYLOR will deliver two lectures at Oxford on "Anthropology," by the invitation of members of Convocation. The dates fixed are Thursday, February 15, and Wednesday, February 21, at 2.30 p.m. in the large lecture-room of the university museum.

THE Indian Association has sent a memorial to the Secretary of State for India asking that the maximum limit of age for candidates for the Civil Service examinations should be twenty-two, and not nineteen. The holding of examinations simultaneously in England and in India is also asked for.

MR. BROWNING has finished the proofs of his new volume *Joco-seria*. It is odd that *Blackwood* should have regularly reviewed this month the old book of Melander's from which Mr. Browning took the title of his new collection of poems. *Joco-seria* is Dutch Latin, and barbarous; *Jocososeria* would be better; but precedent is everything in such cases.

MR. J. A. SYMONDS has just finished passing through the press a collection of descriptive sketches which he proposes to call *Italian Byways*. This will probably be the last volume of the kind that he will publish.

THE Rev. H. N. Ellacombe's papers on "Shakspeare as an Angler" are to be revised and brought out as a pretty little book by Mr. Elliot Stock.

WE understand that Messrs. Macmillan will shortly publish an English edition of the late Dean Stanley's *Addresses and Sermons delivered in America* (New York; 1879), which has hitherto not been on sale in this country.

WE understand that the second volume of Bishop Wordsworth's *Historical Plays of Shakspeare*, which is now in the press, will contain a Preface giving a fuller exposition of the method adopted by the editor.

ADMIRERS in this country of the "good gray poet" will be glad to know that Messrs. Wilson and McCormick, of Glasgow, have now completed arrangements for the publication of a British edition of Walt Whitman's new work, *Specimen Days and Collect*. This is a full compendium of the author's prose writings, old and new, showing him at his best, and is the only work that gives an account of Whitman's early days. It was reviewed in the ACADEMY of November 18.

MESSRS. GRIFFITH AND FARRAN are preparing a new series of Historical Reading Books, edited by Mr. Oscar Browning. The First Reader will contain easy episodes from the whole course of English history, arranged in chronological order. The Second Reader will consist of less easy episodes, arranged on the same plan. The Third and Fourth Readers will contain a short History of England divided into two parts. The Readers will be copiously illustrated, and printed in conspicuous type.

MR. DAVID DOUGLAS, of Edinburgh, to whom we owe the charming "author's edition" of Mr. W. D. Howells' works in shilling volumes, proposes to introduce to us some more American writers in the same fashion. The first of these is Mr. Frank R. Stockton's *Rudder Grange*, to be followed by Mr. Burroughs' *Winter Sunshine* and Mr. George Cable's *Old Creole Days*. Both the American authors and the Scotch publisher are to be congratulated on this new, and apparently successful, venture.

MESSRS. MACNIVEN AND WALLACE, of Edinburgh, announce for the coming season:—two volumes of their "Household Library of Exposition"—*The Lord's Prayer*, by Dr. Charles Stanford, and *The Law of the Ten Words*, by Dr. J. Oswald Dykes; the third series of the "St. Giles' Lectures," entitled *Scottish Divines*; the second series of the "Evangelical Lectures";

the first series of "Chalmers Lectures," by the Rev. Sir Henry W. Moncreiff; the third series of "Edinburgh Health Lectures"; *éditions de luxe*, in parchment binding, of *Songs of Rest* and *C. Sonnets*; a new series of little books entitled "Jewel Poets," being selections from Blake, Vaughan, Herbert, &c.; and the first volume of their "Evangelical Classics"—*Leighton*, edited by the Rev. Dr. William Blair.

MESSRS. HODDER AND STOUGHTON have made arrangements to issue a series of small volumes, by different writers, on the chief doctrines of Christianity, under the title of "The Theological Library." The prospectus states that they will be "condensed in expression, Biblical in doctrine, catholic in spirit." Among those who have promised contributions are the Bishop of Edinburgh, Prebendary Meyrick, Principal Angus, and Prof. Given.

MESSRS. BLACKWOOD announce the following novels:—*My Trivial Life and Misfortune*: a Gossip with no Plot in Particular, by "a Plain Woman;" and *King Capital*, by Mr. William Sims.

A WORK on which Sir William H. Cope has spent considerable time and trouble—*Bramshill, its History and Architecture*—is almost ready for publication. It is a handsome crown quarto volume, illustrated with photographic views, plans, and architectural details, and will be published by subscription through Mr. H. J. Infield.

MR. L. H. GRINDON will shortly publish, through Messrs. Palmer and Howe, of Manchester, a work entitled *The Shakspeare Flora*. The author's previous writings have shown his capability as an exponent of botanical science, and in this new book he has aimed at bringing out the poetry of every allusion to flower and tree in the works of Shakspeare. It is expected to be ready by May 1.

MR. R. E. CHESTER WATERS has now completed the task of revising a new edition of his little work on *Parish Registers in England*: their History and Contents. It may be obtained from the author, 57 The Grove, Hammersmith; or from Mr. F. J. Roberts, 19 Little Britain, E.C. The price is half-a-crown.

MR. ALFRED G. TAUNTON has issued the prospectus of *The Family Register*. This publication is intended as a key to the Registrar-General's records, and has two objects in view:—(1) To afford a basis upon which future generations will be able to establish the identity of their ancestors with those whose births, marriages, and deaths have been duly recorded by the Registrar-General at Somerset House; and (2) to put into the hands of all families a simple method of recording all the essential data for the tabulation of correct pedigrees. The publishers are Messrs. W. H. Allen and Co.; and the subscription price of the volume, handsomely bound, is fifteen shillings.

MR. A. ARTHUR READE has in the press a little book to be called *Study and Stimulants*, which will be published shortly by Messrs. Heywood, of Manchester. It consists mainly of letters, addressed to Mr. Reade himself, from more than one hundred persons known in literature or science, who here give their own views on the use of alcohol and tobacco. We have seen the proof sheets; and we may venture to say that all people, whatever their opinions may be, will be interested in the personal character of some of the confessions. It is right to add that the general consensus of these experts is decidedly adverse to the use of stimulants as assisting intellectual work.

BESIDES Dr. Walter Smith's new poem, there will appear in the forthcoming number of the *Scottish Review* articles on "The Scots Guard in France," by the Hon. Maxwell Scott;

"The Late Archbishop Tait," by an intimate friend; "Latin Celtic Hymns," by the Marquis of Bute; and "Mr. Gladstone and the Political Future."

ARRANGEMENTS have been made for a complete story to appear in each issue of the *Whitehall Review*. Contributions have been promised by Mrs. Diehl, Mrs. Leith Adams, Florence Marryat, Mrs. Price, Mabel Collins, Lady Violet Greville, Percy Greg, Annie Thomas, Alice King, and Alan Muir.

MR. W. HOLMAN HUNT will preside at the meeting of the Browning Society on Friday, February 23, when Mr. J. T. Nettlehip will read a paper on "Browning's Intuition, specially in Regard of Music and the Plastic Arts."

THE great critical edition of St. Bonaventura, upon which the Franciscan Fathers have been so long engaged, is at length ready for the press. Preparations have begun under the direct superintendence of the General of the Order more than twelve years ago. A systematic search was instituted throughout Europe for MSS. and early editions, and an immense amount of material was thus accumulated. The scope and plan of the projected edition were elaborately described as far back as 1874 by the chief editor, Father de Fauna; but the progress of the undertaking was delayed by his death, and it is only recently that the first volume, to be followed by three others, of Bonaventura's Commentary on the sentences has appeared. The publication of the remaining works will be carried on regularly. In appearance, as well as in scholarly editing, the Franciscan *Bonaventura* will be a worthy rival to the sumptuous *Thomas Aquinas* now being brought out at Rome, under the special patronage of the Pope, the first volume of which has lately been issued from the Propaganda Press.

AN undertaking of yet greater magnitude is announced from Germany, where the long-felt want of an accurate and scholarly edition of Luther's works is about to be supplied. The editor, Pastor Knaake, of Drakenstedt, has been engaged during the last twenty years in establishing a genuine text, and in minutely investigating the historical and bibliographical development of each work. His preparatory labours, carried on mainly at the expense of the Emperor of Germany, are now at an end, and the publication of what promises to be the final edition of Luther will begin shortly. Pastor Knaake will be assisted in the work of editorship by Profs. Mullenhaff, Waitz, and Weiss, appointed by the Prussian Government, and by the Berlin Academy. It is proposed to bring out three volumes each year, and it is expected that the entire work will be completed within ten years' time. The first volume will leave the press in November next, when the fourth centenary of Luther's birth is to be celebrated. Subscribers' names will be received in England by Mr. David Nutt.

WE have received the *Royal Kalendar and Index* for 1883 (W. H. Allen), bound in the familiar red sheepskin. So far as names go, this is probably the most useful book of reference we have; and its value is much enhanced by the alphabetical Index. But at this time of day we think that the publishers might give better type and paper. We have never opened any pages more trying to the eyes.

#### AMERICAN JOTTINGS.

THE authorised Life of W. C. Bryant, by Mr. Godwin, is announced to appear this month. It will contain an unpublished poem, written at the age of twenty-five, on the occasion of a disappointment in love.



A CURIOUS point, illustrating what we ventured to suggest last week about no copyright existing by English law in pseudonyms, was decided the other day in America. Mr. Samuel L. Clemens brought an action against a firm of publishers for reprinting certain of his works, which he had unaccountably neglected to copyright. He argued that, even in the absence of strict copyright, he had at least a right of property in the pseudonym of "Mark Twain," analogous to a manufacturer's right to a trademark. But the court decided against him. This is the second question in the law of literary property that Mr. Clemens has helped to settle. The other had to do with temporary sojourn in Canada, with a view to obtaining local copyright.

MR. G. A. SIMCOX's *History of Latin Literature*, reviewed in the ACADEMY of this week, is to be published at New York by Messrs. Harper Bros.

A PUBLISHER at Philadelphia announces translations of M. Zola's "great works, unabridged," to the total of fourteen volumes, "which rail-road newsagents will find to be the fastest-selling books published." The price, we are not sorry to observe, is as high as seventy-five cents (three shillings).

MRS. SPENDER's last novel, *Gabrielle de Bourdaine*, is reprinted in America for tenpence; and Dr. MacDonald's *The Princess and Curdie* for just half that price. But for Mr. Swinburne's *Tristram of Lyonesse* seven shillings are asked.

In the February number of the *Atlantic*, on "Stage Rosalinds," Mr. Richard Grant White suggests that Shakspeare meant his Rosalind to disguise herself in trunk hose. And of a well-known actress who has recently been playing the part in America he says, "both above and below the waist, in its upper as well as its lower limbs, the figure is notably that of a fine, well-grown boy."

MR. W. J. ROLFE has lately added the three parts of "Henry VI." to his pretty and carefully edited series of "Shakspeare's Plays for Colleges and Schools." He does not mark with different signs, as we wish he had done in parts ii. and iii., all the lines borrowed or altered from the old plays on which they were founded; but he gives notice of these lines from Miss Jane Lee's able paper in the New Shakspeare Society's *Transactions*. He also gives full extracts from Hall, Holinshed, the Paston Letters, Barante, &c., as the sources of the history in the play; and his notes are as full and accurate as usual. His critical comments are from Knight, Schlegel, Dowden, Mrs. Jameson, Verplanck, Grant White, Furnivall, &c.

#### FRENCH JOTTINGS.

THE commission appointed in 1876 by the French Government to examine the documents in the Ministry of Foreign Affairs has just issued its Report, containing a catalogue of what are styled "Fonds de France et Mémoires divers." It has been decided to commence the work of publication with the Instructions given to ambassadors at foreign Courts between the years 1648 and 1789. The first volume, dealing with Austria, is already in the press, and will be published in March. It is edited by M. A. Sorel. Afterwards will follow, at intervals of about six months, "England," edited by M. Baschet; "Russia and Poland," by M. Hambaud; "Prussia," by M. Lavis; "Spain," by M. Morel Fatio; "Scandinavia," by M. Geffroy; "Holland," by M. Maze; "Turkey," by M. Girard de Rialle; and "Rome," by M. Hanotaux.

A NEW professorship, to treat of French

literature in the middle ages and the history of the French language, has been founded in the faculté des lettres at Paris; and M. Arsène Darmesteter has been appointed to fill it.

WITH reference to a statement which has gone the round of the papers—to the effect that the Académie française has formed the resolution of not filling up the place of the duc d'Aumale in the event of his expulsion from France—it may be as well to state that the Académie recognises no means of separation but death. M. Victor Hugo's *fauteuil* remained empty during all his long years of exile; and Bishop Dupanloup's resignation, as a protest against the election of Littré, was treated as void.

THE committee appointed to make arrangements for a national monument to Rousseau (of which the historian, M. Henri Martin, is president) has decided to begin by forming a collection of all objects associated with Rousseau—editions, MSS., portraits, prints, medals, &c. It is proposed to hold a public exhibition of the collection in the course of this spring.

THE forthcoming number of the *Nouvelle Revue* will contain the first part of a new novel by M. Ernest Daudet, entitled "La Carmélite," and also some unpublished letters of George Sand, addressed to Flaubert.

THE Municipal Council of Paris have adopted, by a vote of forty-four to twenty-one, a proposal to establish an "opéra-populaire." A huge building for the purpose is to be erected in the rue du Château-d'Eau; and an annual subsidy will be granted of 300,000 frs. (£12,000). It is stipulated that the price of three-fourths of the seats must not exceed 3 frs., and the maximum for any seat 8 frs. During the holidays free admission is to be given to the prize-winners in the municipal schools, and to the officers of the boy battalions.

EDUCATION works inculcating morality and civic duty, by MM. Bert, Steeg, Compayré, and M<sup>me</sup>. H. Gréville have been placed in the Index, and consequently prohibited by some of the French bishops and clergy.

THE first volume has just appeared, in the "Nouvelle Bibliothèque classique" (Jouaust), of the *Théâtre de Molière*. This consists of a reprint of the earliest editions, with the preface of 1682 and notes by M. Georges Monval; and the original spelling, &c., is preserved. It is issued in three forms—in 16mo, for the pocket, and for the library. We venture to think that such a triple issue might profitably find imitators among English publishers.

#### ACKNOWLEDGMENTS.

WE have on our table the following foreign books:—*Anmerkungen zu Macaulay's "History of England,"* von Dr. R. Thum, First Part, Second and Revised Edition (Heilbronn: Henninger); *Geschichte der französischen Literatur im XVII. Jahrhundert*, von Ferdinand Lotheissen, Vol. III. (Vienna: Gerold's Sohn; London: Williams and Norgate); *Die Verfassung des fränkischen Reichs*, von Georg Waitz, Vol. I., Part 2, "Deutsche Verfassungsgeschichte," Vol. II., Part 2, Third Edition (Kiel: Homann); *Der Rechtsschutz gegenüber Eingriffen von Staatsbeamten nach altfränkischem Recht*, Habilitationsschrift von Heinrich Otto Lehmann (Kiel: Homann); *Die Grundprobleme der Logik*, von Dr. Jul. Bergmann (Berlin: Mittler); *Die Grundlagen der Kant'schen Erkenntnistheorie*, eine Einführung in die Kritik der reinen Vernunft, von Dr. Wilhelm Münz (Breslau: Koenner); *Selbsterkenntnis nach wissenschaftlichen Prinzipien*, nebst einer offenen Frage an die Gebildeten unserer Zeit, von Eduard Kaschig (Leipzig: Privately Published); *Ueber den Weg, zum Wissen und zur Gewissheit*

zu gelangen, eine Confession von Hugo Delf (Leipzig: Grunow; London: Trübner); *Untersuchungen zur Geschichte der Nationalökonomie*, von Dr. Emanuel Leser, Part I., "Adam Smith" and "Malthus" (Jena: Fischer); *Die Urkunden der Grafen de Lagardie in der Universitätsbibliothek zu Dorpat*, von Johannes Lossius (Leipzig: Köhler); *Die Lehre von französischen Verb. auf Grundlage der historischen Grammatik*, von Dr. Hermann Breymann (Munich: Oldenbourg); *Erasmus von Rotterdam und Martinus Lipsius*, ein Beitrag zur gelehrten Geschichte Belgiens, von Adalbert Horawitz (Vienna: Gerold's Sohn); *Der Offenbarungsbegriff des alten Testaments*, von Dr. Friedrich Eduard König, Vols. I. and II. (Leipzig: Hinrich; London: Williams and Norgate); *Die Revision der lutherischen Bibelübersetzung*, von Ernst Kühn (Halle-a-S.; Buchhandlung des Waisenhauses); *Die kirchlichen Verfassungskämpfe im XV. Jahrhundert*, eine Studie von Dr. Alfred Zimmermann (Breslau: Trewendt); *Erasmus Redivivus*, Sive de Curia Romana hucusque insanabili, Scripsit Constantinus Schlottmann I. (Halle-a-S.: Buchhandlung des Waisenhauses); *Nicandri Nucii Fragmentum*, Franciscus Eyssenhardt ex codice Ambrosiano exscripsit (Hamburg: Meissner); *Frankfurter gelehrte Anzeigen vom Jahr 1772*, von Bernhard Seuffert, Part I. (Heilbronn: Henninger); *Karl von Burgund*, ein Trauerspiel (nach Aeschylus), von J. J. Bodmer (Heilbronn: Henninger); *Il Giudice del Fatto*, nel primo grado della giurisdizione civile, per Ernesto Molines de Molina (Turin: Fodratti); *Giudice Unico*, nel primo e nel secondo grado della giurisdizione civile, per B. M. de Molina, Second Edition (Turin: Fodratti); *Di una Leggenda relativa alla Nascita e alla Gioventù di Constantino Magno*, per Achille Coen (Rome: Jorjani); &c., &c.

#### ORIGINAL VERSE.

##### THE MAIDEN'S LAMENT.

(After Schiller.)

THE oak forest bends

To the tempest's roar,

As a maiden sits

On the lake's green shore;

The waves are breaking with stormy might,  
And her sighs go forth in the darkening night,  
And her eyes are red with weeping.

"Oh! the world is void,

And my heart is sore,

And nothing is left me

To wish for more.

Oh! mother of Christ! why still must I live?  
When I've known all the joy this world can give,  
The rapture of living and loving."

"Though many thy tears,

In vain dost thou weep;

Thy cries will not waken

The dead from their sleep;

But tell me the balm for a wounded heart  
Where the death of love has left its smart,—  
This solace I'll send thee from Heaven."

"Full well do I know

That in vain I weep,

That my cries cannot waken

My dead from his sleep;

Yet the sweetest balm for a wounded heart  
Where the death of love has left its smart,  
Is love's sweet anguish and sorrow."

A. W. B.

Friburg-im-Schwarzwald.

#### OBITUARY.

JOHN MERRY ROSS.

IT is with much regret that all who knew him will have heard of the death of Dr. John M. Ross, senior English master in the High School at Edinburgh, which took place last Saturday

morning, after a short but most painful illness. He was born at Kilmarnock in 1833, and was educated at the University of Glasgow, which, at a later day, conferred on him the degree of LL.D. Like so many Scotch schoolmasters, he passed through the training required for the Church (in his case, the United Presbyterian Church); but he never became a preacher. Literature, rather than teaching, first attracted him. He assisted Dr. Findlater as sub-editor of *Chambers's Encyclopaedia*; and afterwards he was editor-in-chief of the *Globe Encyclopaedia* (six volumes, Edinburgh, 1874-79), which we may venture to call the most accurate and useful work of its kind in existence. For both of these he wrote largely himself, chiefly in the subject of English literature, of which he had a wide and ready knowledge. In 1866, when the Edinburgh Town Council resolved to found in the High School a department of English on the same level as Latin and Greek, Dr. Ross was chosen to be the first English master. It is probable that nowhere else in the United Kingdom has the teaching of English literature and the English language been more successfully accomplished. Of independent books Dr. Ross published little; but for the last few years he had been engaged upon a *Sketch of Scottish History and Literature down to the Reformation*, which is understood to be left almost ready for publication.

THE death is also announced, at the age of eighty-one years, of M. Louis-Nicolas Bescherelle, formerly librarian at the Louvre. He was the author of the well-known *Grand Dictionnaire* that bears his name, and also of a great number of educational works.

#### MAGAZINES AND REVIEWS.

IN the *Fortnightly*, by far the most interesting article is the one on Gambetta, by "a Friend and Follower." As contrasted with that in the *Nineteenth Century* by M. Reinach, on which we commented last week, it is rather a personal sketch than a political programme; but it is very well written and (we may add) well translated. The two papers relating to Bishop Wilberforce serve as a counterfoil to each other. There is also a short article by Mr. Stanley Lane-Poole, upon which we cannot forbear to make the following remark, though we believe that the writer had no opportunity of correcting a proof. In five pages it contains as many palpable misprints—"Bruysch" for "Brugsch;" "Sakkarah" for "Sakkarah;" "Manettio" for Manetho; "Ahnâs-el-Medceneh" for Ahnâs-el-Medcenah; and "Marietti" for Mariette. We must also beg leave to doubt whether any sculptures, have yet been laid bare dating "five millenniums before Christ."

THE *Cornhill Magazine* has some interesting reminiscences of Léon Gambetta. In an article on "Rossetti and the Religion of Beauty," Mr. F. W. H. Myers makes a decided contribution to the criticism of Rossetti, which has been so frequent lately. His remark that "Rossetti is as a Dante still in the *selva oscura*" is a happy one and will bear reflection. J. S. writes an article, in a style to be much commended, on "A Strip of Suffolk Seaboard," in which he recalls the memories of the now fallen Dunwich. Perhaps now that everybody has sketched every place in Italy several times over the topography of England may attract a little literary attention. A short poem by Miss A. Mary F. Robinson, "Church-going Tim," shows a power of simple pathos for which her previous writings had not prepared us.

IN *Macmillan's* Mrs. Humphry Ward writes an extremely interesting article on "Gustavo Becquer, a Spanish Romanticist," whose nearest literary counterpart is Heine. Mrs.

Ward is especially to be congratulated on her translations, which preserve the rhythm without sacrificing literalness to the attempt to give rhymes. Mr. Ernest Foxwell's "Express Trains—a Rhapsody" will be found useful by school-boys who have to write essays on the subject, but contains nothing that everyone has not thought many times over. Similarly, Mr. F. B. Harrison on "Churchyard Poetry" tells us many well-known epitaphs and a few we did not know before; but surely the subject is threadbare. Prof. Masson contributes a sketch of "Dr. John Brown of Edinburgh" which is redolent of Edinburgh from beginning to end. His main criticism on Dr. John Brown is, however, well put—that he had "a habit of meditative and ruminative appreciation of all that was noteworthy."

THE *Archivio Storico italiano* publishes the diary of Palla di Noferi Strozzi for 1423. Palla Strozzi was sent in that year to negotiate with Filippo Maria Visconti, whose seizure of Forlì threatened the peace of Italy. The diary is an excellent supplement to the "Commissioni" of Rinaldo degli Alberti, which have thrown so much light on Italian history in the early fifteenth century. A paper by Sig. Saltini on "The Education of Prince Don Francesco dei Medici" illustrates the social life of the middle of the sixteenth century. Don Francesco was the son of Cosimo first Duke of Florence, and his early years show the growth of Spanish influence on Italian politics and social life.

#### SAINTSBURY'S "SHORT HISTORY OF FRENCH LITERATURE."

M. GEORGE SAINTSBURY, un des essayistes anglais qui connaît le mieux le détail et l'ensemble de la littérature française, vient de publier à Oxford (at the Clarendon Press) une histoire de cette littérature, que je voudrais, pour ma part, voir traduite en français et introduite dans l'enseignement de mon pays, tant elle est complète et supérieure comme exactitude et justesse d'appréciation à tous les ouvrages classiques du même genre.

Le plan de l'ouvrage de M. Saintsbury est très simple. Il s'est borné à suivre l'ordre même des choses, et il est ainsi arrivé à distribuer son histoire en cinq livres. Le premier est consacré à l'histoire de la littérature au moyen-âge; le second aux écrivains de la Renaissance; le troisième et le quatrième au dix-septième et au dix-huitième siècle; le cinquième et dernier au mouvement contemporain. Et non seulement il s'est conformé à la nature même des choses dans cette distribution, mais encore dans le plan particulier de chaque livre. Il n'a pas cru devoir s'astreindre à une méthode unique d'exposition, jugeant avec beaucoup de sens que l'histoire d'une période littéraire troublée comme le seizième siècle, où chaque écrivain se faisait à lui-même ses règles, et où tous les genres se confondaient, ne peut pas être écrite comme l'histoire d'une période classique, le dix-septième siècle, par exemple, où les règles de l'esthétique étaient extrêmement définies et la personnalité de chaque écrivain disciplinée. C'est pour cela que le second livre, consacré à la Renaissance, est une série de monographies des divers écrivains—Villon et Rabelais, Montaigne et Regnier; tandis que le troisième livre et le quatrième procèdent par études des genres, et passent tour à tour en revue les poètes et les dramaturges, les romanciers et les historiens, les critiques et les philosophes. Quant au moyen-âge, la mêlée des genres et l'absence de personnalités tout à fait marquées ont conduit M. Saintsbury à procéder sans un ordre bien fixe, de même que pour le dix-neuvième siècle, il a dû se contenter d'un esquisse, parce que le développement littéraire du temps n'est pas terminé.

Il n'est pas très-aisé de caractériser en quelques lignes les procédés de critique d'un historien de la littérature qui parcourt nécessairement tant de sujets. Il me semble cependant que la qualité maîtresse de M. Saintsbury est la précision. Il excelle à donner en une ou deux pages ce qui est la substance même d'un auteur, et à définir d'un trait son influence. D'autre part, l'exactitude des renseignements est vraiment de premier ordre, et le livre peut être consulté comme un dictionnaire, avec une certitude d'y rencontrer toujours le petit fait important et vrai qui est nécessaire pour bien connaître chaque écrivain. En revanche, et je le regrette, M. Saintsbury s'interdit toute espèce de commentaire esthétique et philosophique. De temps en temps, comme lorsqu'il parle, "of the vague suggestion of beauty, which is of the essence of poetry," on aperçoit à cette formule profonde que l'historien est doublé d'un critique d'une grande portée, mais ce sont de rares échappées aussitôt reprimées. Pareillement il n'arrive jamais à des conclusions générales qui expliquent l'évolution littéraire dont il s'est fait le narrateur. Rien ne ressemble moins que son livre à l'*Histoire de la Littérature anglaise*, par exemple, de M. Taine. Il en résulte une certaine sécheresse technique—compensée, il est vrai, par la valeur scientifique de la recherche et la lucidité de l'exposition. Mais n'eût-il pas été possible, ou dans la préface ou dans les "inter-chapters" qui terminent chaque livre, de compléter ces précieuses qualités par d'autres? Je trouve (p. 303) cette très-juste observation sur un des défauts habituels de l'esprit français: "If there is one fault to be found with the creations of French literary art, it is that they run too much into types." Ne semble-t-il pas que de telles phrases appellent une explication plus développée et que c'était l'occasion de passer, comme on dit, de l'effet à la cause, et d'indiquer comment l'hérédité de la culture latine, le développement excessif de la vie et de la littérature de salon au dix-septième siècle, la prédominance du sens oratoire sur le sens poétique ont contribué à façonner dans ce sens de l'abstraction l'esprit français du dix-septième siècle? Le lecteur anglais curieux de ces sortes de généralisations en trouvera un modèle, précisément sur le sujet dont je parle, dans le premier volume des *Origines de la France contemporaine* de M. Taine, encore et dans toute la partie consacrée à l'esprit classique.

Je voudrais maintenant indiquer à M. Saintsbury quelques points de détail où je ne me trouve pas d'accord avec lui, et où je ne crois pas que l'opinion française puisse jamais être d'accord avec lui. Je dois dire que ces points sont très rares, et que presque partout les jugements sont d'une finesse véritablement étonnante. La première de mes observations portera sur le fabuliste La Fontaine, auquel M. Saintsbury refuse la grande puissance poétique, et dont il dit, "even his descriptions of nature, though always picturesque, are somewhat prosaic," et sur lequel il ajoute, "He may be said to be a prose-writer of the very first class who chose to write in verse." C'est là, à mon sens, une opinion qu'aucun lecteur français de La Fontaine ne saurait admettre, car il y a dans le fabuliste, et sous l'allure familière et pleine de bonhomie qu'il affecte, un charme lyrique de la plus rare valeur. Seulement le lyrisme de La Fontaine est intérieur. Un trait seulement, une épithète le manifestent, et aussitôt l'ironie vient en corriger l'émotion. Mais pour être accompagné de cette ironie, ce lyrisme n'est pas moins réel. Je citerai cette ligne d'un excellent juge: "C'est La Fontaine qui est notre Homère." Dans cet écrivain, en effet, qui possède à un degré extraordinaire le sens de la nuance, un mot suffit pour évoquer des paysages infinis, un mot pour émouvoir. Chez lui le vers est tellement la seule forme qui convient à la pensée que tout



y est, comme disait Wordsworth, "inevitable" ce qui me paraît le signe distinctif du véritable poète.

Il me semble aussi que M. Saintsbury n'est pas dans la vérité lorsque, parlant des *Pensées* de Blaise Pascal, il dit qu'elles "yield matter which will compare with the carefully concocted maxims of La Rochefoucauld or of Joubert." Je crois, au contraire, que les *Pensées* de Pascal sont un livre d'une force de style qui n'a pas été surpassée, et que, suivant le mot d'un maître, "il a été encore plus grand lorsqu'il n'a pas fini." La pureté du style de La Rochefoucauld est en effet dépourvue d'éloquence, et la finesse de Joubert est dépourvue de force, tandis que les *Pensées* ont à la fois pureté, éloquence, finesse et vigueur. J'indiquerai à ce propos à M. Saintsbury une petite rectification pour la prochaine édition de son livre. Il dit qu'une bonne et définitive publication des *Pensées* est désirée, et il ne mentionne pas, dans la note où il émet ce vœu, l'édition de M. Havet, le professeur au collège de France, qui fait autorité et paraît ne pas devoir être surpassée tant pour la constitution du texte que pour la profondeur du commentaire.

Je ne saurais non plus, malgré la date de la naissance, admettre Chateaubriand parmi les auteurs du dix-huitième siècle, ni, malgré sa réputation, prendre Alexandre Dumas père pour un romancier digne d'être mentionné à côté de Balzac. Parmi les petites inexactitudes qu'une lecture attentive peut relever, on rencontre encore celles-ci—la mention de Théophile Gautier comme secrétaire de Balzac. Le poète a collaboré en effet à la *Chronique de Paris* que dirigeait Balzac, mais c'a été quand il était déjà célèbre, et ainsi qu'il l'a raconté lui-même dans son *Histoire du Romantisme*, à cause de l'admiration que Balzac ressentait pour le style de *Mademoiselle de Maupin*. Balzac, qui écrivait tous ses manuscrits lui-même, n'eut pour secrétaire qu'un littérateur nommé Lassailly, lequel devint son très peu de temps après. Je mentionnerai encore l'omission par M. Saintsbury, parmi les essayistes du dix-huitième siècle, du charmant et délicieux Prince de Ligne dont Mme. de Staël faisait tant de cas; et parmi les romanciers du dix-neuvième siècle de M. Barbey d'Aurevilly, qui est peut-être le premier styliste de l'heure présente, et qui appartient à la génération des Flaubert et des Goncourt. Ce sont là de minces réserves, comme on voit, et qui n'empêchent pas le livre de M. Saintsbury d'être un chef-d'œuvre de méthode et d'exposition—pour lequel les écrivains français lui doivent une durable reconnaissance.

PAUL BOURGET.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- BALMER-RINCK, J. Die Wohnung d. Arbeiters. Basel: Detloff. 2 M. 40 Pf.  
 HALLER'S, Albr., Tagebücher seiner Reisen nach Deutschland, Holland u. England 1723-27. Mit Anmerkgn. hrsg. v. L. Hirzel. Leipzig: Hirzel. 2 M. 40 Pf.  
 HEYNE, M. Kunst im Hause. 2. Reihe. Abbildungen v. Gegenständen aus der mittelalterlichen Sammlung zu Basel. Basel: Detloff. 10 M.  
 HOSIUS, W. Ernst Wolfgang Behnisch. (1738-1800.) Ein Bild aus Goethe's Freundeskreise. Dessau: Reisser. 1 M. 20 Pf.  
 KNOTZ, K. Amerikanische Gedichte der Neuzeit. Leipzig: Wartig. 2 M. 70 Pf.  
 SCHREIBER, Th. Die Athena Parthenos d. Phidias u. ihre Nachbildungen. Ein Beitrag zur Kunstgeschichte. Leipzig: Hirzel. 6 M.  
 SCHUSTER, H. Friedrich v. Hagedorn u. seine Bedeutung f. die deutsche Literatur. Leipzig: Fock. 1 M. 50 Pf.  
 SIMON, Jules. Dieu, Patrie, Liberté. Paris: C. Lévy. 7 fr. 50 c.  
 VAST-RICQUARD. Le Général: Roman parisien. Paris: Ollendorff. 3 fr. 50 c.

#### THEOLOGY.

- SCHULIN, F. Das griechische Testament verglichen m. dem römischen. Basel: Detloff. 2 M.

#### HISTORY.

- BERNOULLI, A. Basel im Kriege m. Oesterreich 1445-49. Basel: Detloff. 1 M. 60 Pf.

- BOURSIER. Histoire de la Ville et Châtellenie de Creil (Oise). Paris: Picard. 15 fr.  
 BREISCHAB, J. N. Papst Innocenz III. u. seine Zeit. Freiburg-i.Br.: Herder. 2 M.  
 BROSSARD, J. Cartulaire de Bourge en Bresse, publié pour la première fois. Bourg-en-Bresse: Martin-Bottier. 15 fr.  
 CARO, J. Ueb. e. Reformations-Schrift d. 15. Jahrhunderts. Eine Untersuchg. Danzig: Bertling. 1 M. 50 Pf.  
 MEHLIS, C. Studien zur ältesten Geschichte der Rheinlande. 6. Abth. Leipzig: Duncker & Humblot. 2 M. 40 Pf.  
 SOLTAN, W. Die ursprüngliche Bedeutung u. Competenz der aediles plebis. Bonn: Strauss. 1 M. 20 Pf.  
 TESTA, Le Baron de. Recueil des Traités de la Porte ottomane depuis 1596 jusqu'à nos Jours. T. 5. Paris: Muzard. 12 fr. 50 c.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- BEHRENS, Th. H. Beiträge zur Petrographie d. indischen Archipels. 2. Stück. Die Gesteine der Vulkane v. Java. Amsterdam: J. Müller. 2s. 6d.  
 BRENTANO, F. Offener Brief an Herrn Prof. Dr. Ed. Zeller aus Anlass seiner Schrift üb. die Lehre d. Aristoteles v. der Ewigkeit d. Geistes. Leipzig: Duncker & Humblot. 1 M.  
 KEHRER, F. A. Ueb. den Soorpliz. Eine medicinisch-botan. Studie. Heidelberg: Winter. 2 M.  
 PLUMANDON, J. R. Le Baromètre appliqué à la Précision du Temps dans la France centrale. Paris: Michelet. 2 fr.  
 SCHROETER, C. Die Flora der Eiszeit. Zürich: Wurster. 2 M.  
 ZELLER, E. Ueb. Begriff u. Begründung der sittlichen Gesetze. Berlin: Dümmler. 1 M. 50 Pf.

#### PHILOLOGY.

- BOEHLINGK, O. Sanskrit-Wörterbuch in kürzerer Fassung. 4. Thl. 1. Lfg. St. Petersburg. 4s.  
 CANELLO, U. A. La Vita e le Opere del Trovatore Arnaldo Daniello. Halle: Niemeyer. 9 M.  
 DOORNKAAT-KOOLMAN, J. ten. Wörterbuch der ostfriesischen Sprache. 17. Hft. Norden: Braams. 2 M.  
 HARTZ, J., macanac, P. de Lagarde studio et sumptibus editae. Göttingen: Dieterich. 8 M.  
 HOERSCHELMANN, A. W. Scholia Hephæstionæ altera integra primum edita. Dorpat: Karow. 1 M.  
 KIRCHMANN, J. H. v. Erläuterungen zu dem Organon d. Aristoteles. Heidelberg: Weiss. 6 M.  
 LARFELD, W. Sylloge inscriptionum Boeoticarum dialectum popularem exhibentium. Berlin: Reimer. 10 M.  
 ULRICH, J. Rhetoromanische Chrestomathie. 1. Thl. Oberländische Chrestomathie. Texte, Anmerkgn., Glossar. Halle: Niemeyer. 6 M.

### CORRESPONDENCE.

#### A PASSAGE IN "CHRISTABEL."

London: Feb. 3, 1883.

"In 'Christabel,'" writes Hazlitt, "there is one splendid passage 'on divided friendship.' This is it:—

"Alas! they had been friends in youth;  
 But whispering tongues can poison truth;  
 And constancy lives in realms above;  
 And life is thorny; and youth is vain;  
 And to be wroth with one we love  
 Doth work like madness in the brain.  
 And thus it chanced, as I divine,  
 With Roland and Sir Leoline.  
 Each spake words of high disdain  
 And insult to his heart's best brother;  
 They parted—ne'er to meet again!  
 But never either found another  
 To free the hollow heart from paining—  
 They stood aloof, the scars remaining;  
 Like cliffs which had been rent asunder;  
 A dreary sea now flows between;  
 But neither heat, nor frost, nor thunder  
 Shall wholly do away, I ween,  
 The marks of that which once hath been."

(Coleridge's *Poetical Works*, 1844, vol. ii., p. 44.)

Mr. Hall Caine (*Recollections of Rossetti*, p. 161) quotes the last nine lines, printing in italics the lines "Like cliffs," &c., "neither heat," &c. and the two words which begin the last line; remarking that

"The words italicised appeared to display some insufficiency of poetic vision. First, nothing but an earthquake would (speaking within limits of human experience) unite the two sides of a ravine; and though frost might bring them together temporarily, heat and thunder must be powerless to make or to unmake the marks that showed the cliffs to have once been one, and to have been violently torn apart. Next, heat (supposing frost to be the root-conception) was obviously used merely

as a balancing phrase, and *thunder* simply as the inevitable rhyme to *asunder*."

So Mr. Hall Caine in his communication to Rossetti; and to this Rossetti replied that his strictures were "but too just, and, I believe, quite new."

Now, for my part, allowing the novelty, I take leave to deny the justice. It seems to me that Mr. Hall Caine has entirely misunderstood the passage he censures. He quietly assumes that Coleridge had in mind the possibility or impossibility of bringing together again the two friends and the two cliffs. Where did he pick up that? There is not so much as a hint of it in Coleridge's lines. As to the friends, he only says:—

"But never either found another  
 To free the hollow heart from paining"—

that of course means that neither found a comforter, and neither wholly lost his love for the alienated brother. As to the cliffs, he only says:—

"But neither heat, nor frost, nor thunder,  
 Shall wholly do away, I ween,  
 The marks of that which once hath been;"

that equally, of course, means that no atmospheric power can wholly obliterate the traces of the two cliffs having once been one. Not a word anywhere about re-uniting the two friends or the two cliffs. All that is a product of Mr. Hall Caine's inner consciousness.

But, further, it is a familiar fact that heat, frost, and thunder can change the face of a rock—nay, that heat and frost are ever changing the face of every exposed surface. As for *thunder* having been chucked in as an inevitable rhyme to *asunder*, I note that the word is as essential to the thought as the *scars* themselves. Had Mr. Hall Caine forgotten, what Coleridge could not, the "scars" with which the Almighty's "thunder" had entrenched the fallen Archangel's face, in "Paradise Lost"? What is *thunder* but an electric storm, in either passage? Besides, as we learn from the *Biographia Literaria*, Coleridge was a student of Spinoza, and he might well have read and remembered what Spinoza says of the inevitable character of human passions.

"I have accustomed myself," writes the great Jew, "to look upon human passions . . . as qualities which belong to it, just in the same way as heat, cold, storm, thunder, and other similar phenomena, belong to the nature of the atmosphere."

These, then, are the correlates of those passions which make "scars" or remove them. Coleridge was far too good a poet to resort to the tricks of a poetaster, and throw in unmeaning or useless words for the sake of the rhyme. On the contrary, I hold it manifest that the agencies he points to under the names of "heat, frost, and thunder" are fully representative of those emotions which divided the once united friends, but could not remove the scars which showed that they had once been united.

C. M. INGLEBY.

#### THE TURKISH ELEMENTS IN MAGYAR.

Derby House, Eccles, Manchester:  
 Feb. 5, 1883.

I shall be expressing the feeling of others than myself when I wish Mr. Fairfield would write more on a subject he has studied so well, and speaks so freshly about, as the early ethnography of Eastern Europe.

In contrasting the position of M. Hunfalvy (whose work I value quite as highly as Mr. Fairfield does) with that of M. Vambery, in regard to the date of the introduction of the Turkish elements into Magyar, I had in view the arguments used by the latter on pp. 254 and 255 of his book, and the very interesting

proofs he gives that these Turkish elements belong to the eastern and not to the western form of Turkish, and in which he further submits that Hunfalvy dates their introduction too late. Once we admit Vambéry's argument—and it seems irresistible—we must sweep away all the Western Turks as being entirely out of court in the discussion of the main question. Whom do we mean, then, by the Western Turks? The Osmanlis, the Turkomans, the Uzbeks, the Kirghiz Kazaks, the so-called Tartars of Kazan and Krim, and the ancient Comans—all these, as we know, have, or have had, virtually one speech. They are all disintegrated fragments of a once homogeneous race—a race known to the Arabs as "the Ghuz," or "Oghuz Turks," which filled a famous rôle in the history of Central Asia before the tornado of Mongol aggression fell upon it. When that tornado came, the Comans in Southern Russia, the Kankalis in the steppes east of the Volga and in Khwarezm, the various fragments of the great Seljukian empire in Persia and its borders, the Kipchaks in the steppes of the Kirghiz Kazaks, and the Naimans in Northern Sun-garia, all branches of the Oghuz Turks, were absolutely dominant in the various districts they occupied. These several branches had spread out in various directions from the common centre which they occupied until the beginning of the eleventh century—namely, the country stretching from the Ulughtag mountains to the River Orkhon, in Mongolia. From this region they migrated largely into Transoxiana, Eastern Khorasan, and Khwarezm, under the patronage of the Sultans of Ghazni and the first Seljukian Sovereigns, and spread westwards into the lands bordering the Caspian on the south and south-west, especially Armenia and Georgia. They consisted in the main of recruits from the two great Western stocks of the Oghuz Turks, the Kankalis and Kipchaks, chiefly the latter. It was in the years 1048 and 1049, according to Ibn al Athir, that the Oghuz Turks advanced as far as Melazherd, Erzerum, and Kalikala, in Armenia, whence they penetrated to Trebizond. The Armenian History of Stephen Orpelian dates this invasion in 1049, and describes it in lurid language. It calls the invaders Kazaks. St. Martin identifies them with the Kipchaks, and we know that the Kipchaks formed a little later the main strength of the stipendiary troops of the Georgian kings. David, surnamed the Restorer, had as many as forty thousand Kipchaks in his service. This flood that swept over the lands south of the Caucasus took place in 1048 and 1049. Now it is a very singular thing that the Comans, who, as Rubruquis tells us, called themselves Kipchaks, first appear in the steppes of Southern Russia in 1055, six years after this flood. I have no doubt myself that they came from the south of the Caucasus, and were an offshoot of these invaders. The Khazar power having been recently shattered, they settled on the River Kuma, north of the mountains, the district about which was called Kumestan by the Persian writers, and Al Komania by Edrisi, who expressly says it gave its name to the Komaniacs. Thus we may explain the personal names that the Coman chiefs and the Circassians had in common, the wives of the invaders being doubtless very largely of Circassian origin. From this area the Comans dominated over the Nogai steppes, and made many raids into Russia until the Mongols came and crushed them. They sold many of them as slaves, and thus led to the foundation of the famous Mamluk power in Egypt. Another large section of them fled into Hungary, where they were at first welcomed by the Hungarian king, but presently became exceedingly unpopular, and eventually were treated as pariahs and people to be avoided, and were settled in separate communi-

ties in the districts named from them Great and Little Khunsag, where they gradually lost their language. A third section remained north of the Caucasus, and is still to be found there in the well-known Turkish tribe of Kumuks, while a small clan of Nogais pasturing the land on the Upper Kuma is still known as Kipchak. This being the history of the origin of the Comans (I must refer for further details and for references to an article I wrote in the fourth volume of the *Geographical Magazine*, pp. 19 and 20), it is clear that the Turkish elements in Magyar cannot have been derived from them. They formed an excrescence in the country, were never absorbed in the community, and remained entirely apart until they lost their idiosyncrasies. Of their language, a long and well-known vocabulary is extant, preserved at Venice. It has been skilfully edited, and shown to be in the Western Turkish dialect. I may add that the Kipchaks still form the most important tribe in Ferghana, and they no doubt preserve unsophisticated the language spoken by the ancient Comans. The historical evidence, therefore, is at one with the linguistic—that the Turkish elements in Magyar which belong to the Eastern Turkish dialect cannot have been derived from the Comans, whose tongue Mr. Fairfield characterises by the phrase dead Kumanian Turkish. M. Vambéry's book, in which he effectually gives a final and complete proof of this (from the linguistic side), has cleared the problem of an important initial difficulty.

With regard to Vambéry's etymology of the name Balamir, to which I referred in my review, my distinguished friend Dr. Rieu writes me:—

"Bala is good Persian for high or height, but Mir, short for Amir, is a purely Arabic word, which could not have been used in Persia before the Muslim conquest, and I don't think the shortened form Mir came into use much before the time of Timur."

HENRY H. HOWORTH.

#### THE "KNOWLEDGE" LIBRARY.

Midland Hotel, Birmingham:  
Feb. 6, 1883.

Under "Science Notes" a writer remarks on the omission of the date on the title-page of the two new volumes of the "Knowledge" library, and to my name only appearing on the outside. May I explain that the latter fault is the binders' only? I did not see a bound volume till they were issued, and was pained by the omission of the other names. On the title-page I put all the names, my own last. Why the publishers omitted the date on the title-page I do not know; it is given (year and month), as I wrote it, in the Preface to both books.

RICHARD A. PROCTOR.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Feb. 12, 5 p.m. London Institution: "River Valleys of English Lowlands—their Date and History," by Prof. T. G. Bonney.

8 p.m. Society of Arts: Cantor Lecture, "Solid and Liquid Illuminating Agents," III., by Mr. Leopold Field.

8.30 p.m. Geographical: "Second Voyage of the *Finn* to Franz Josef Land," by Mr. B. Leigh Smith.

TUESDAY, Feb. 13, 3 p.m. Royal Institution: "Primeval Ancestors of Existing Vegetation," V., by Prof. W. C. Williamson.

8 p.m. Anthropological Institute: "The Aboriginal and other Tribes of the Yunnan and Shan Country," by Mr. A. R. Colquhoun.

8 p.m. Civil Engineers: "The Design and Construction of Repairing-Slipways for Ships," by Mr. T. B. Lightfoot.

8 p.m. Colonial Institute: "South Africa—the Territories adjacent to the Kalahari Desert," by Mr. Parker Gilmore.

WEDNESDAY, Feb. 14, 8 p.m. Royal Academy: "Modern Architectural Practice—Iron," by Mr. G. Aitchison.

8 p.m. Society of Arts: "The Society of Arts Patent Bill, and Some Points in American Law and Practice bearing thereon," by Sir Frederick Bramwell.

8 p.m. Microscopical: Annual Meeting.  
THURSDAY, Feb. 15, 3 p.m. Royal Institution: "The Spectroscope and its Applications," V., by Prof. Dewar.

7 p.m. London Institution: "Europe since Napoleon's Fall," by Mr. C. A. Fyffe.

8 p.m. Linnean: "Outer Peridium of *Broomelia*," by Mr. G. Murray; "The Manna or Lerp Insect," by Mr. J. G. Otto Tepper; "Elongation of Pedicel of an Orchid after Flowering," by Mr. W. B. Hemsley; "Ceylon Corals," by Mr. W. C. Ondaatje; "Flora of Madagascar," III., by Mr. J. G. Baker.

8 p.m. Chemical: "Some Derivatives of Diphenyleneketone Oxide," by Mr. G. A. Perkin.

8 p.m. Civil Engineers: "The Progress of Telegraphy," by Mr. W. H. Preece.

FRIDAY, Feb. 16, 8 p.m. Philological: "Intonation in Spoken English," by Mr. H. Sweet.

8 p.m. Geological: Anniversary Meeting.

8 p.m. Society of Arts: "Overland Commercial Communication between India and China via Assam," by Mr. C. H. Lepper.

9 p.m. Royal Institution: "Anomalous Forms of Primæval Vegetation," by Prof. W. C. Williamson.

SATURDAY, Feb. 17, 3 p.m. Royal Institution: "Singing, Speaking, Stammering," by Dr. W. H. Stone.

#### SCIENCE.

*Snakes: Curiosities and Wonders of Serpent Life.* By Catherine C. Hopley. (Griffith & Farran.)

THE love of the marvellous which holds so great a place in the human mind appears to have an everlasting object in the ophidian order of reptiles. Snake-worship was, and still is, one of the commonest forms of fetichic religion; once established, it seems never to be lost, but in the passage through the intellectual stages always to influence the ideas on the subject of snakes. A fascinating aspect of polytheism is furnished by snake-myths, while monotheism, in its dualistic form, reverses the original feeling towards snakes and execrates them as animated by the spirit of evil. In passing through the metaphysical stage, the fable survives without the poetry which once animated it, and men hug the errors which science succeeds but slowly in dispelling. Cynics have admired the deteriorating moral effect produced on man by the possession of that useful animal the horse; the effect produced by any encounter with a snake is not less remarkable. One might be excused for thinking that veracity disappears before the father of lies whom theology has associated with the whole ophidian order. Certainly in the vast majority of cases vision is distorted when directed on any one of them, from the smallest snake that ever was accused of abstracting milk from a cow to the boa-constrictor which is supposed to crush the bones of a buffalo and then to swallow it. It seems difficult to guarantee any immunity from the fascination of error which is fatally connected with the observation of snakes. If the errors of deluded vision and of credulity be guarded against by scientific training, yet there are others. It was impossible a few years ago to find even in the best works on comparative anatomy a fairly accurate representation of the poison-apparatus of a venomous snake. All were copies of a stock drawing representing a meandering canal taking extraordinary curves and perfectly continuous with the poison-fang. Descriptions by apparently competent persons spoke of a bag of poison at the base of the poison-fang; when this pressed on the bag, as in the act of biting, the poison spurted out. The snake-charmer was said to remove this bag periodically, and thus to impose on persons who were satisfied if they saw



the poison-fangs intact. Need I say that what the snake charmer usually does is to remove the poison-fangs, and obliterate their matrix? It is not difficult to persuade inquisitive persons who expect to see poison-fangs that they are present. The poison-gland of venomous snakes is scarcely a bag, and is not at the base of the fang; it is a large salivary gland at the back of the cheek, and is no more likely to be reproduced, if extirpated, than the parotid gland of a man would be.

If the investigator had sufficient scientific training to enable him to avoid these anatomical pitfalls (and a medical education was, I regret to say, no guarantee of that), there were others awaiting him—the search after an antidote, with its delusions, arising from the misleading effects of irrationally conducted experiments; and, worst of all, the delusive idea of waging war against venomous snakes. At least the other delusions did little harm; they afforded sensational paragraphs to newspapers, and misled many people of great faith and small science; but the last delusion soon spread from the mild form of private warfare against venomous snakes, or from an appeal to the benevolent to subscribe to this philanthropic object, and took the dangerous form of urging Government to patronise the crusade, and pay its expenses.

Now, if all these errors could be dispelled by demonstration, one might hope for their speedy disappearance. But, as the author of *Friends in Council* says, “a good sound prejudice is not to be contradicted by mere eyesight and observation;” and the source of the errors is inherited prejudice from a reversal of primitive serpent-worship. The prejudice is also kept up by the English possession of a great country where snakes abound, by the increasing Anglo-Indian element in our society resorting to snake-stories in supersession of other discredited kinds of travellers’ tales, and by the good reception at present for any philanthropic measures which give a gloss of benevolence to our possession of India, and replace twinges of national conscience by complacent satisfaction. Every Englishman in India who kills some harmless snake that was seeking after frogs or mice may become the hero of a myth; he has not only done an act of valour in slaying the venomous reptile just as it was about to spring at him, but he has also probably saved the lives of many poor helpless Indians who would have been killed by the snake; and he typifies the intelligence and courage of the West triumphing over the superstition and cowardice of the East.

In this gloomy prospect, a ray of hope is afforded by the likelihood of snakes becoming a fashionable object of study by the discovery of beauty in the pattern or colour of their skins, or in the grace of their movements; the serpentarium may worthily take the place of Jumbo, and intelligent observation of snakes at the Zoological Gardens take the wind out of the sails of Anglo-Indian concocters of snake-stories. However doubtful the advantage may be to the snakes—as it does not practically matter to them whether they be killed for the Government reward or for the sake of their beautiful skins, for the extermination of their race or for the cause of art

and science—yet there will be an advantage in the destruction of error and prejudice, in the disappearance of unbeauteous fable; and there will be a clear profit to the Indians when snake-skins are paid for in English money and not out of their own taxes. This desirable result of a return of the reversed serpent-worship to its original form, though subjectively, is likely to be hastened by the appearance of works such as that now under notice. Miss Hopley’s book is not a scientific work. Its title disclaims the calm results of scientific research; but the wonders have been controlled as much as possible by reference to scientific treatises, and the curiosities are largely the result of patient observation on snakes either tamed or kept in the Zoological Gardens. She wishes her readers to look at the snake with unprejudiced eyes, to study its habits and find reason to wonder at and admire the extraordinary features which exhibit themselves in its organisation. She claims to have endeavoured by diligent search to establish truthfulness in a book intended for the drawing-room and for popular use. Whatever of romance or sensation attaches to it she ascribes to the marvellous powers of the creatures who fill its pages. So far as these claims go, they are fairly fulfilled; and, if the authoress has not the complete armour of incredulity which is the only safeguard against error on this subject, she has at least as much as may reasonably be expected. If she had followed the safe rule of believing about snakes nothing that one hears, and only half that one sees, the information would have been more trustworthy, but her book hardly so interesting, except from a dry scientific point of view. This is not her point of view; she relates the wonders and curiosities of snake-life with all the enthusiasm and facility of the late Frank Buckland, and with somewhat more care as to facts than was shown by that amiable naturalist. His mantle has fallen to her, and is worthily borne. I cannot endorse the possibility of all the wonders she relates, many of the stories being from America and from India, where story-tellers have a bad habit of embroidering the bare canvas of their adventures with wild animals. One gentleman, long resident in India, told the authoress of his having caught a cobra which had abstracted a sitting of eggs from under one of his hens; he recovered the eggs from the cobra’s inside and replaced them under the hen, where they were hatched in due time, none the worse for their remarkable adventure. The fact of cobras eating eggs being established, their love for milk is shown by a still more remarkable Anglo-Indian story. It is told in the most thrilling manner; but I must abbreviate it. Four officers were playing whist, when their party was joined by a cobra, who proceeded to twine himself round the legs of one of the players. However horrified, they did not lose their presence of mind; luckily, one of them was acquainted with the cobra’s love of milk, and, having cautiously risen, he fetched a saucer of it and placed it under the table. The cobra unwound itself and made for the milk, when the whist-players jumped up, snatched weapons, and treacherously dispatched the confiding and amiable animal. They then resumed their game. This story came to the

authoress through a personal acquaintance from India who was present at the time. Could it have been the same gentleman who recovered his eggs from the burglarious cobra? Had he not killed it, I should have said it was the same cobra. The authoress concludes rather hastily that, because Indians sometimes make an offering of eggs and milk at the hole of a cobra which has made its abode in their garden, therefore this snake feeds on these offerings. The much more probable reason of these is that they are intended to propitiate the snake and induce him not to bite the cow or the chickens. Indians know very well that the cobra lives principally on rats, and comes about the house to catch them. Generally, however, Miss Hopley’s exhaustive discussion of the habits of snakes is cautious in its conclusions and sound as regards the more important points where error is common. A large amount of evidence is brought forward on every point; the wonders are told pleasantly, and, should the serpentarium supersede the aquarium as a source of amusement and instruction, this book will afford ample material for amateur observation on all points. Its illustrations are numerous and well drawn.

The chapter on the dentition of snakes, especially of the venomous snakes, is free from error, having been compiled from good authorities. The structure of the poison-fang is correctly given. Details are, however, wanting on the mode of connexion between the end of the poison-duct and the basal orifice of the poison-fang—a point which is, however, shirked in most scientific works, so that the authoress is scarcely to blame.

The chapters devoted to the alleged incubation of eggs, to the tongue, and to the tail of the snake are well calculated to dispel error. Many English people in India, when a snake is shown to be harmless, will reply, “Ah! but the poison is in its tail”—this being the relic of an old belief which is found in La Fontaine’s fable, where the snake’s tail complains jealously of the head:

“Aussi bien qu’elle je porte  
Un poison prompt et puissant.”

It is gratifying to find that the authoress resists the very natural temptation to aid the crusade against venomous snakes in India by making capital out of the thousands of inhabitants of India killed annually. It does not require much reflection to see that the Indians are perfectly well able to kill their own snakes, if these molest them to any considerable extent; and that, until there is a general rising against venomous snakes, the efforts of paid emissaries will only be an expense to the State with little advantage. The work of supposed extermination has often been tried with no apparent advantage; and, as the venomous snakes are practically harmless to Englishmen, we may fairly leave them alone. Without presuming to say that the number of people killed by venomous snakes is compensated by the benefits conferred by these rat-destroying reptiles, yet we may take this into account; and, when sensationalists try to *promener le cadavre* of thousands of victims, we must remember the vast population which furnishes them, and the centuries it would take for

the mortality to amount to that of one year of the recent famine. It cannot be too often repeated that there are only three species of snakes dangerous to man at all common in India, out of a score of very common species, and that in many places the cobra is the only common venomous snake. The appearance of the three venomous species having been learnt, there is not the slightest danger in studying the habits of the others. In England there are two common species, the harmless and beautiful ring-snake and the common European viper; the former is easily tamed and is always gentle; it thus affords ample opportunity for studying the structure and habits of the order. The viper requires much more careful handling, and is scarcely a desirable pet; but we have no reason to make the harmless snake suffer for the ill-deeds of the viper. Whatever there be common to the order of snakes, as to that of any mammalian order, there is in each order a wide difference between the disposition and habits of the different genera—even of the different species of the same genus. Much less trouble than is necessary to distinguish birds will enable anyone with good eyesight to distinguish the kinds of snakes found in any country, and recognise those which are in any degree dangerous. Elementary works are, of course, required for the recognition of different snakes as for that of different birds.

EDWARD NICHOLSON.

#### A CATALOGUE OF THE CHINESE BUDDHIST CANON.

THE Clarendon Press will publish immediately a Catalogue of the Chinese translation of the Buddhist *Tripitaka*, the Sacred Canon of the Buddhists in China and Japan, compiled by order of the Secretary of State for India by Bunyiu Nanjio, Priest of the Temple, Eastern Hongwanzi, Japan.

This Catalogue has been printed with the new types cast from the matrices acquired in China through Prof. Legge. The work is to serve, in the first instance, as a guide to the large collection of the Sacred Books of Buddhism which the Japanese Government presented to the India Office in 1875. This collection comprises the whole of the Sacred Canon of the Buddhists, translated into Chinese, and published in Japan, and consists of no less than 1,662 separate works. All these works, with few exceptions, were originally written in Sanskrit, but in many cases the Sanskrit originals are now lost. After Buddhism had been introduced into China in the first century of our era, the sacred texts were translated from Sanskrit into Chinese under imperial auspices, and in later times collected, catalogued, and published. The first collection dates from the year 518 A.D., the oldest catalogue still in existence was made in 520, and the *editio princeps* of the whole Sacred Canon was published in 972. When Japan had been converted to Buddhism in the sixth century, the Chinese Canon was adopted there, and several editions of the whole collection have since been published in that island. One which is now being brought out in Japan, by subscription, may be seen in the Bodleian Library.

Mr. Bunyiu Nanjio, who was entrusted with the compilation of this Catalogue, is a Buddhist priest who came to England in 1876 in order to learn English and to study Sanskrit. He is a member of the Shin-shiu sect, one of the most

liberal Buddhist sects, which counts more than ten millions of adherents in Japan. His object in learning Sanskrit was to be able to read the sacred writings of Buddhism in the original, and thus to test the correctness of the Chinese translations. He came to Oxford in 1879, with a fellow-student, Mr. Kasawara. Before that time, as he states in his Preface, he knew no Sanskrit at all, and he has been taught during four years by Prof. Max Müller. The Sanskrit of the Buddhist texts is very ancient, and differs widely from the later Sanskrit of Manu or Kālidāsa. Most of these texts are known as yet only in MSS. which were brought to Europe many years ago by Mr. Hodgson from Nepal. The first Buddhist Sanskrit text ever published in Europe was the *Vaggrakkhedikā*, or "the Diamond-Cutter," which forms the first number of the "Anecdota Oxoniensis." Mr. Bunyiu Nanjio has not only prepared a complete catalogue of this enormous Canon, but he has restored most of the original titles in Sanskrit, a task of great difficulty, though considerably facilitated by Stanislas Julien's classical work, *Méthode pour déchiffrer les noms sanscrits dans les Livres chinois*. He has also fixed the dates of most of the Chinese translations, and thereby rendered a lasting service to all students of Sanskrit, by enabling them to fix certain landmarks in the history of Indian literature.

#### SCIENCE NOTES.

DR. WILLIAM H. STONE will give the first of three lectures at the Royal Institution on "Singing, Speaking, and Stammering" on Saturday next, February 17; and Prof. Robert S. Ball will give the first of four lectures on "The Supreme Discoveries in Astronomy" on Tuesday, February 20.

THE Society of Telegraph Engineers and of Electricians have been appointed the English agents for the International Electrical Exhibition to be held at Vienna in the autumn of this year.

THOSE curious excavations in the chalk of Kent and Essex known as "Deneholes," about which so much has lately been written, especially by Mr. T. V. Holmes and Mr. Flaxman Spurrell, are still a subject of considerable interest, if not to the geologist, at least to the antiquary. The subsidences at Blackheath a few years ago led to some interesting explorations by the Lewisham and Blackheath Scientific Association, the results of which were duly noticed in the ACADEMY. It has recently been stated that a thorough investigation of the ground under Blackheath is about to be made. We have authority, however, for stating that this is not the case, and that no further exploration at Blackheath is contemplated. But, on the other side of the river, the Essex Field Club is actively engaged in arranging for an investigation of the Deneholes at Hangman's Wood, near Grays, whence interesting results are anticipated.

In the parts received (vol. vi., parts 2 and 4, and vol. vii., parts 1, 2, and 3) of the *Proceedings* of the Linnean Society of New South Wales, we have evidence of the activity of biological research in that colony. The papers, mostly of local interest, extend over many branches of both zoology and botany. The *Proceedings* may be obtained in London through Messrs. Trübner.

WE have also received the *Report of the Smoke Abatement Committee*, 1882, with the *Reports of the Jurors of the Exhibition at South Kensington* and *Reports of the Testing Engineer*, to which are added the *Official Reports on the Manchester Exhibition* (Smith, Elder and Co.).

#### PHILOLOGY NOTES.

DR. VIETOR, of University College, Liverpool, has begun to print his pronouncing dictionary of German, which includes proper names, both native and foreign, and will thus be of equal service both to Germans and foreign students of German.

DR. VIETOR has also started a class for Anglo-Saxon at University College, using Sweet's *Primer* as his handbook; and, although at first no one would come, he has now nine students, who have already made considerable progress.

THE Syndics of the Cambridge University Press, to whom has been entrusted the task of completing and preparing for publication the "Etymological Dictionary of Anglicised Foreign Words and Phrases" left unfinished by the late J. F. Stanford, are desirous of receiving applications for the post of editor.

MR. ANUNDORAM BOROOAH's gigantic Sanskrit Grammar, the prospectus of which we noticed some time ago, is actually beginning to appear. We have received the first volume, or rather the tenth, with which the author chooses to begin his great work. The whole of this volume is devoted to Prosody, and fills no less than five hundred pages. It may be doubted whether prosody forms an integral part of grammar; but it can, at all events, be treated by itself, and no objection can be raised to Mr. Anundoram Borooah having published his treatise on prosody first, though in the end it is to form the tenth volume of his grammatical thesaurus. As it is, it is no doubt the most complete work on Sanskrit prosody which we possess, and will necessarily supersede all former works. It is entirely based on native authorities; and, though we miss here and there some minute observations which have been made by European scholars, it is certainly surprising to see how accurate are the rules on versification laid down by native metricians. No student of Sanskrit can in future dispense with this volume; but it seems rather hard, if the other volumes are to cost as much as the first—viz. £1 10s.—that Sanskrit scholars will have to pay something like £18 for their grammar alone.

M. MASPERO has communicated to the Académie des Inscriptions copies of several Greek funeral inscriptions which have recently been discovered in Egypt. They date from the second and third centuries A.D.—one, from Alexandria, consisted of about thirty verses (scanzons), of which only half can be deciphered. Another, still more mutilated, is in distichs. A third, to the memory of T. Aurelius Calpurnianus Apollonides, gives a long list of the titles he had held, including that of procurator of Egypt.

THE new number of the *Journal of Philology* contains two articles by R. Ellis, on the *Mostellaria* of Plautus and on Petronius; on the earliest Italian Literature, by Prof. Nettleship; on a neglected MS. of Plato at Cesena, by Prof. Campbell; two emendations of Cicero's letters to Atticus, by Prof. A. Palmer; Dr. W. H. Thompson's lecture on Euripides, delivered by him as Greek Professor at Cambridge in 1857; Euripides, by Mr. H. A. J. Munro; on Plato's later theory of Ideas, by Mr. Henry Jackson; on the use of *liceo liceor*, by Prof. Postgate; and on Hor. i. 13, 1-3, by Mr. Munro.

#### MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, Feb. 1.)

EDWIN FRESHFIELD, Esq., V.-P., in the Chair.—A paper was read on the death of Sir Cloudesley Shovel, compiled by Mr. J. H. Cooke from journals kept by various persons in the fleet, which were found among private family papers. A minute



account was afforded of the movements of several of the ships during the fog, and the narrow escapes of some of them. The story that the disaster happened in consequence of Shovel's men being all drunk was disproved; as was also the legend which has since become current in the Scillys that the Admiral hanged a sailor for obstinately maintaining that the fleet was near those islands against the opinion of the officers. In consequence of this crime, it was said that grass would never grow on the Admiral's temporary grave. Mr. Cooke also referred to the recovery of the ring which Shovel wore at his death, and the confession of the woman who murdered him for it.—Two silver antique chalices and patens from Little Faringdon, Oxfordshire, were exhibited.

#### PHILOLOGICAL SOCIETY.—(Friday, Feb. 2.)

DR. J. A. H. MURRAY, President, in the Chair.—Mr. H. Sweet gave derivations of *weicing* as = "*weiging*," "warrior," from *wig* (war), like Old-Norse *hildingr* from *hild*; and of *hyffe* (hive) from \**kūpis*, Latin *cupa*, originally meaning simply "vessel." He then read a paper on the history of *g* in English, in which he opposed the German view of its having been an open consonant (spirant) initially in Old English. He also explained the loss of the *h* in it as due to generalising of the unemphatic form, *hit*: it having originally been parallel to *him*: 'im, as in "give it 'im."

#### SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, Feb. 6.)

DR. SAMUEL BIRCH, President, in the Chair.—A paper was read by Mr. Theo. G. Pinches on a series of Babylonian tablets found by him among the Egibi collection, which all come from the town of Borsippa, though they reached the British Museum at different times. They record the purchase of a piece of land by a husband and wife, out of the dowry of the wife; and the subsequent claim of the wife, after the death of the husband, to have the land restored to her by a wrongful possessor, and then settled upon the only child of the marriage, a daughter. All the tablets are dated in the reign of Nabonidus, King of Babylon. The name of the husband was transliterated as "Bin-Addu-natān," and the name of the daughter's husband as "Bin-Addu-amara." In the common part of these two names Mr. Pinches recognised the "Ben-hadad" of the Bible narrative, whose full title probably is "Ben-Hadad-'idri" = "the son of Rimmon, my glory." In other cuneiform inscriptions the same name has hitherto appeared as "Adad-'idri," the Assyrians dropping the first syllable as the Hebrews dropped the last. Rimmon was the air-god of the Assyrians, but with the Akkadians his special attribute was thunder. Mr. Pinches argued from the names mentioned above that the men must have been Samaritans, settled in Babylonia.

#### CAMBRIDGE PHILOLOGICAL SOCIETY.—(Annual Meeting.)

J. E. SANDYS, Esq., in the Chair.—The following were elected officers for 1883:—President, Prof. Skeat; vice-presidents, Messrs. Burn and Jackson; new members of council, Messrs. Allen, Lewis, Munro, Ridgeway, and Prof. Wright; treasurer, Mr. Nixon; secretary, Mr. Postgate; auditors, Prof. Cowell and Mr. Sandys.—Mr. Levandier sent a paper on the derivation of French *aller*, Italian *andare*, Spanish and Portuguese *andar*. In the twelfth century there is a French form *aner*, which doubtless comes from Latin *andare*. Similarly, the French and Spanish forms may be got out of the cognate Latin *adnatore*, *anatore*.—Mr. Postgate proposed the following conjecture in Virg. *Ecl.* iii. 109, 110:—

for "et utula tu dignus et hic et quisquis amores  
aut metuet dulces aut experietur amarus."  
read " . . . . . et quisquis amarus  
aut metuet, dulces aut experietur amores."

—Mr. Verrall proposed the following conjecture in Soph. *O. T.*, 45, 46:—

"ὡς ταῖσιν ἐμπερίσσω καὶ τὰς συμφορὰς  
ῥώσας ὅρῳ μάλιστα τῶν βουλευμάτων."

For ῥώσας read σώσας = "sifting."

#### FINE ART.

NOW ON VIEW.—BEAUTIES OF SURREY SCENERY, being an EXHIBITION of Mr. SUTTON PALMER'S SKETCHES and DRAWINGS made this past Summer.—MESSRS. DOWDESWELL, 133, NEW BOND STREET (two doors from the Grosvenor Gallery).

In MARCH NEXT Messrs. DOWDESWELL will exhibit Mr. BIRKET FOSTER'S DRAWINGS of the CATHEDRAL CITIES of ENGLAND and WALES, which it is proposed shall be engraved.—Particulars on application.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

#### LORD RONALD GOWER'S PORTRAITS OF MARIE-ANTOINETTE.

*Iconographie de Marie-Antoinette.* (Paris: Quantin.)

THE practice of portraiture, within the widest range, has done much for the fame of artists, but perhaps, having regard to the amount of talent that has been brought to bear on it, comparatively little for the furtherance of accurate history. In dealing with public as much as with private life—in dealing, that is to say, with personages as much as in dealing with persons—portraiture has continually disappointed, where it has not unworthily pleased. Often it has erred through incapacity, often through the disposition to flatter, often through the painter's artistic disregard of the business immediately before him—his pre-occupation with the pictorial qualities of his own work; and it has sometimes erred, voluntarily, by the abandonment of resemblance for caricature, by the grotesque exaggeration (either for wit or for malice) of the more salient faults of the countenance upon which its efforts are bestowed. To commission a portrait, save by a choice of quite exceptional shrewdness, is indeed to cast bread upon the waters—and bread which is unlikely to return. It is to pay money and to receive in due time, in your house, a framed work of art, but seldom is it to receive the image that has been desired by affection or vanity. If private persons are wont to suffer in regard to it, how manifold must be the sufferings of the great ones of the earth through portraiture, though it is fair to remember that there are some evils of which a repetition will dull the acuteness. Marie-Antoinette, now, who was represented about five hundred times, must have at last become indifferent to the success of the picturesque chronicle and to the keenness of the caricaturist's sting. The thought is suggested by one's inspection of Lord Ronald Gower's new book—a very wonderful and attractive book it certainly is—which records his collection of the portraits of Marie-Antoinette and forms a chapter in the political and social history of eighteenth-century France. I said Lord Ronald Gower's new book; but, though his diligence as a collector and his pertinacity of interest in his theme are the first sources of the volume, it is, I believe, no secret at all that the catalogue owes much of its completeness and exactitude to Mr. A. W. Thibaudau, while M. Georges Duplessis, of the Bibliothèque nationale, has put his name to a wise letter which prefaces the book, and which informs us of the portraits to which he gives the most importance as representations that are historically accurate.

The book is one not only of learned and prolonged chronicle, but of sumptuous illus-

tration; and in the few large-paper copies, which will immediately be reckoned among the "desirable" acquisitions of the collector, the processes of colour-printing, which distinguish some of the rarest and prettiest of the original eighteenth-century prints, have been employed with refined skill. Our own colour-printing is immensely better than it was twenty years ago—when nobody was artistic except the professional painter—but it has never shown signs of being equal to the production of the admirable volume which M. Quantin has just published. I take it, a little delicate hand-work must have refreshed the plates which reproduce with so curious a success the engaging graces of the pastel. It is difficult to tell; but, however that may be, what can be more harmonious than the rendering in the frontispiece of Dagoty's head-and-shoulder portrait of the Queen, with those "cheveux relevés" which are a note of her personality and of her time; and what more refined than the delicate sky blue and pale rose colour of the composition numbered 428, which is the work of an anonymous author? But it is not only the coloured prints that deserve remark. The "Direct Photo-engraving Company" have had some admirable successes, notably in that gracious allegorical composition after Queverdo, in which Marie-Antoinette figures as Abundance, and Hope shows to her the portrait of Louis Seize, while the popular Henri Quatre—since none can make the introduction with greater effect—extends his arms in invitation to France to behold how estimable are his remotest successors. The *sanguines* are less attractive, but then it should be remembered that they do not so much reproduce drawings in red chalk as red prints which are themselves reproductions of drawings; and if the texture, the pleasant grittiness, the broken surfaces of a Demarteau after Boucher are not there, that is because these signs of the faithful following of the original design are not in the prints which the volume reproduces. There remains the fact that it is long since an illustrated book has contained so much of what is various and successful. Pastel, mezzotint, and line engraving yield, in its pages, something of their charm.

If there is one thing with which I reproach the volume it is that, containing M. Duplessis's lucid and valuable preface, it fails to lay before us more than one or two of the portraits specially named by him as, in his opinion, the most accurate. Of course all are catalogued; but those alone that are imaged (among the few he mentions favourably) are, first, the profile by Moreau le Jeune engraved by Gaucher—the Le Mire reproduced is apparently not the Le Mire after another drawing of Moreau le Jeune which M. Duplessis praises—and, secondly, the portrait engraved in mezzotint by Villeneuve of the Queen's head in an oval medallion hung from a lantern. One is glad to see these, however. The first, which is due to one of the keenest and most refined draughtsmen France has produced—I mean, of course, Moreau le Jeune—is of Marie-Antoinette as she appeared in the prosperity of youth. It may be mentioned that the same artist executed a more elaborate composition of the good young Queen getting out of her carriage and bestow-

ing alms on the needy, then and there; and that this, whether or not it contains a quite trustworthy portrait, is at least an agreeable picture. The second is of Marie-Antoinette, in middle-age, when the beauty of nobility and calm which generally belonged to her was no longer associated with freshness and hope; she, who had been written of of old as "that chef-d'œuvre of Nature," had become that "Austrian panther," "cette affreuse Messaline." Both are no doubt valuable, and, as flattery had not refined away the true characteristics of the subject in the first, so, in the second—in the Villeneuve, whose dark and troublous wickedness is in such profound contrast to the Moreau—an implacable hatred had not sufficed to wholly wipe out the resemblance to those features it preferred to exaggerate. If the one is favourable portraiture, the other is savage caricature, which would yet have little vindictiveness if it had absolutely no truth.

FREDERICK WEDMORE.

#### GLASGOW INSTITUTE OF THE FINE ARTS.

THE present exhibition of the Glasgow Institute owes its very exceptional excellence mainly to the unusual number and importance of the examples of Continental work that it contains. These, along with the pictures of Glasgow and other Scottish artists who have been strongly influenced by French and Dutch methods, give to the rooms the general appearance of a display of foreign rather than of British art. The most important of the French pictures is the celebrated "Mendicant" of Bastien-Lepage, which is already too well known in the art circles of both London and Paris to call for further comment. In "The Widow" of J. Langée we have another foreign transcript from homely life, distinguished by a more obvious force and charm of colour; and, in "Le Départ," B. J. Blommers gives us the cool gray colouring and quiet truth of tone which are characteristic of the similar coast scenes with figures of Artz and Israels. "La Baignade," a powerful work by W. Stott, gained distinction in a recent Salon, and the "Solitude" of Jules Breton has the accustomed idyllic grace of the master; while in "Something Choice," by P. C. Gillardi—a group of connoisseurs examining a curious print—we have an example of the brilliant and precise, but rather hard, execution, and the careful study of character and facial expression which were among the main characteristics of French art before the present efforts after tone and keeping became prevalent.

This admirable display of Continental pictures is supplemented by a few well-chosen works by deceased foreign artists. Among these may be mentioned J.-F. Millet's "Going to Work," with its simple impressiveness, its richness of colour, and solid forcible execution; "Stealing Nests," a carefully finished, embrowned little picture by Troyon; and two tender and poetic landscapes by Corot.

In curious contrast to the perfect tonality visible in these examples of the foreign schools are two figure-pieces that come from London—"The Death of Siward," by Mr. Prinsep, and "Prince Arthur and Hubert," by Mr. Yeames. These owe their interest to their dramatic conception and accuracy of formal draughtsmanship, but in "quality" and unity they are certainly wanting. The "Psyche" of Mr. Watts shows excellent painter-like qualities of breadth and largeness, and the most delicate and refined modelling, though the cold, bluish passages of

shadowed flesh are rather displeasing in their excessive pallor. In the contributions by Messrs. Albert Moore and E. Burne Jones—the "Marguerites" of the former, and the small pipe-playing angel of the latter—we have art which is more confessedly conventional and decorative in its aims; and Mr. Alma-Tadema is represented by "The Question," one of his delicate little studies of Roman life. Among the landscapes by London artists are a few interesting examples of the late Cecil Lawson, Messrs. McWhirter's "Highland Auction," P. Graham's "O'er Moor and Moss," Joseph Farquharson's "Sere and Yellow Leaf," and John Brett's large and important coast scene entitled "Boulders."

The rich display of Continental and London pictures has somewhat circumscribed the space available for the works of local artists; and, though most of the leading Scottish Academicians are represented, it is mainly by canvases which have already figured in the Edinburgh exhibition. Mr. Lockhart, however, shows a new picture, full of trenchant handling and brilliant individual colour—"His Eminence," a scarlet-robed Cardinal standing on a Spanish balcony. Mr. D. Murray has several fresh and striking landscapes, the most important being a view in Glen Sannox, Arran; while such of his smaller contributions as "Sun-Steep'd Noon" and "The River where Lilies Blow" bear very marked and pleasant traces of foreign influences. The figure pieces of Mr. R. McGregor are characterised by a completeness and truth of subdued tone unusual in an artist who has studied only in this country. Mr. R. W. Allan, in his "Safety amid Danger," has painted with much force and spirit a stormy sea and crowded pier-head; Mr. Joseph Henderson, in the green foam-tipped waves of "Rough Weather," gives us the most accomplished work that we have yet seen from his brush. Among the younger artists Messrs. Jas. Paterson, S. Reid, and Charles Lodder show notable pictures; and Mr. James Guthrie's "Funeral Service in the Highlands" is a most solemn and impressive, if almost too painful, figure picture.

J. M. GRAY.

#### THE ROMAN TOWN AT SANXAY.

[We quote the following description of the Roman town recently unearthed at Sanxay, near Poitiers, from the *Bath Herald*. The writer is one of the very few Englishmen who have visited the spot, and he obtained much assistance in writing this account from M. de la Croix himself.]

Sanxay is about eighteen miles from Poitiers, by road; but there is a nearer approach from Lusignan, where you may go by rail, on the way from Poitiers to Niort. We found it more convenient, however, to drive there through a level country, slightly diversified by hill and woodland scenery, until we came near to the old town of Sanxay, on the small River Vonne. Sanxay is situated in the domain of Boissière, on a rising ground on the northern banks of the little river. The uncovered remains consist of a temple, with the surrounding portico or ambulatory; a perfect system of baths, with a very large building attached, supposed to be an *hostellerie*, now covered up; and a theatre.

The façade of the temple measures about 250 feet (English), and is approached by three flights of steps—one in the centre, which is the widest, and one on each side. Within the enclosure is the temple, having a triple colonnade in front, three rows of fluted pillars with richly ornamented capitals, only fragments of which remain. The total number of columns was sixty-six—three rows of twenty-two; and the temple is in the form of a Greek cross, with

an octagonal *cella*, a good portion of which still remains entire; at the end of this, and on each side as well as in front, are projections which form the cross. In the centre is the place where the statue of the divinity was placed, which appears, from a well-cut fragment of inscription found on the site of the temple, to have been Apollo, corresponding to the Gaulish *Hesus*, or *Esus*. The place of sacrifice was in front of the *cella*, and on one side of it was a building, or stable, where the victims were placed before being offered. All this is distinctly laid open. Immediately below the place of sacrifice is a fine drain, six feet in height, to carry off the water used in cleansing the temple and its surroundings, and also near at hand a large reservoir, which supplied the adjacent baths as well as the temple with water. The peculiarity of the temple is the form, unlike that of any other similar building hitherto found, and suggests the idea that the form of some early Christian churches has been taken from that of earlier temples, or the temples adapted, where convenient, to Christian uses, after purification.

The next range of buildings forms the baths, which have large hypocausts, or heating chambers, and cover a large extent of ground, and seem to have had additions made to them. On the south side of the baths has been found a large *hostellerie* with chambers, covering about seven acres, for the accommodation of those frequenting the baths and the temple. The underground passages of the baths are quite perfect, but the flooring of the bath chambers has been taken up and burnt into lime. A large kiln has been found used for this purpose after the city became ruined, and pieces of sculptured stone found within it. A second and similar kiln has also been discovered. The city is supposed to have been destroyed by fire in the first half of the fifth century A.D., and the coins and medals that have been found reach from Hadrian to that date, about four hundred years.

The third portion of these interesting remains that has been uncovered is the theatre on the slope of the hill that rises on the southern side of the river, and the seats are formed out of the rock in the declivity of the hill reaching to the summit. The stage or arena is perfect, and circular or oval, unlike the usual form of Greek or Roman theatres, but the acoustic principles are carefully observed, as every word can be heard from any point of the enclosure, and there is a large room close behind the stage. The seats range only above half the enclosure, and the arena seems to have been adapted to feats of horsemanship as well as scenic performances. The masonry is of excellent quality, and the stones all worked to one size. The seats will accommodate seven or eight thousand persons, so that the city must have had a very large population, but it seems to have been unwallled, as no traces of any fortified enclosure have been found. The inference is that it was a place of resort for religious purposes, or for health or pleasure. It is situated in a forest district, and is supposed to have been one of the spots used as places of assembly by the ancient Gauls. In fact, it was in trying to ascertain the situation of one of these places of assembly that M. de la Croix found the Gallo-Roman remains at Sanxay.

The public spirit and liberality of this gentleman cannot be too highly commended. He has not only defrayed all the cost of uncovering, but has himself drawn and planned all the remains discovered, and he purposes to erect a museum on the spot if the Government will undertake the further cost of excavation.

H. M. S.



## CORRESPONDENCE.

## THE DISCOVERY OF A SUPPOSED VAN EYCK.

15 The Grove, Clapham Common :  
Feb. 6, 1883.

I have just seen a note in the *ACADEMY* about the altar-piece at Enghien attributed to the Van Eycks. Being in Belgium last November, I was strongly urged to go and see this picture, but, as I had, some years back, visited the hospital and hunted out and examined everything that was old in the house, I hesitated. However, I at last yielded to persuasion, and went; and it may be as well to let your readers know that this triptych is a third-rate picture by a Brabant painter of the commencement of the sixteenth century. The only point in which it resembles a Van Eyck is that it is painted on oak. The sentiment and the execution, the process used, the scale of colour, the costumes, the mouldings of the original frame, ay, even the very outline of its top, are all quite unlike anything ever done in the Netherlands in the first half of the fifteenth century.

I believe Mr. Bosmans to be an honourable man, and quite convinced of the genuineness of this picture; but, as far as art matters are concerned, so far from his being a clever connoisseur it would be nearer the truth to say, "*Oculos habet sed non videt.*" Mr. Bosmans may have purchased the picture since my visit—I am very sorry for him if he has—but in November it was still the property of M. Reuse.

W. H. JAMES WEALE.

## NOTES ON ART AND ARCHAEOLOGY.

We are glad to be able to announce that the number of pictures which each Academician will be entitled to exhibit will in future be limited to four. In thus foregoing part of their privileges, the members of the Royal Academy are, it may be said, doing only what public opinion and common-sense have long demanded, and the rights which they now abandon have been so abused that the concession is called for by their own interests. Nevertheless, personal and unassailable privileges are not easy things to resign, and this is one which was highly prized. We may, therefore, fairly applaud the Academicians for the prevalence of liberal views in their naturally conservative council, and congratulate the president that his reign should be distinguished by another wise and enlightened reform.

THE Institute of Painters in Water-Colours have made another addition to their very liberal programme. They intend to hold a winter exhibition of oil pictures. This is, perhaps, a little inconsistent with the name of the society, and we have already enough exhibitions of pictures in London, both winter and summer; but we welcome the proposal as the evidence of a friendly spirit towards a sister art which should be more common in England than it is.

THE members of the Wordsworth Society are to have the delayed part of their *Transactions*, with the five portraits of the poet, this week.

WE learn from the *Calcutta Liberal* that the Government of Bengal has at last taken the celebrated temple of Buddhya Gya under its protection. A special officer has been deputed to the spot, and the work of restoration is making satisfactory progress.

THE 1883 volume of *The Year's Art* has, we understand, been so successful that a second edition will shortly be issued. Artists or others desiring to have alterations made in their addresses are asked to write to Mr. D. C. Thomson, 10 Willes Road, N.W.

MR. SEYMOUR HADEN appears to have aroused the wrath of engravers in America by some

remarks in disparagement of their art which he made in the course of his lectures on etching. We hear a good deal in this country of American wood-cutting and American etching; but there is also a school of engraving on steel in America, of which Mr. W. E. Marshall is the recognised head. On behalf of this school, Mr. Arlo Bates, of Boston, has published a little pamphlet.

GUSTAVE DORÉ's name was originally "Dorer"—a genuine and not unfrequent German name. Born at Strassburg, he consequently hailed from the old German stock of Alsace. This little-known fact of the change of "Dorer" into "Doré" is vouched for in a letter addressed from Paris, by Mr. Bernhard Moldner, to the *Deutsches Montagsblatt* of Berlin. In spite of the Frenchification of his name, Doré's Teutonic blood showed itself characteristically in his illustrations of German fairy-tales and weird myths.

BELGIUM, like England, must needs have two water-colour societies, and for the same reason. A *Cercle d'Aquarellistes* has just been founded at Brussels by those who find themselves excluded from the *Société royale belge des Aquarellistes*. Etching, and designing generally, also come within the aims of the new body.

THE *Gazette des Beaux-Arts* for this month has an article on "Léon Gambetta, Amateur de l'Art," by M. Jules Claretie, with a very interesting sketch of Gambetta's upturned face, taken, after his death, by M. Bonnat. Even as an etching, this sketch would deserve notice.

KARL VON PILOTY's latest picture is attracting much attention at Munich. It is a sensational scene from the time of the Christian persecution at Rome. The corpse of a young martyr who has been sacrificed in the arena to wild beasts lies on the floor, half covered with a sheet, but with the marks of claws visible upon her face and body. In spite of these, a heavenly expression lights up the face of the martyr, and takes away, so it is said, the feeling of horror. The picture has been already bought for a large sum, before it leaves Piloty's studio, by the firm of Aumüller, who have obtained all rights of reproduction.

IT is now some time since we noticed the monthly parts of *English Etchings*, published by Mr. W. Reeves, of Fleet Street. We are glad to say that, on the whole, the improvement we then recorded has been maintained, for, though a good deal of amateurishness is still observable here and there, the general average is noticeably higher. The series of etchings of old City buildings which have disappeared, or are on the point of disappearing, continues to be interesting; indeed, the topographical studies—among which we may mention "An Old River Course," by Mr. W. Livesay; "Foot's Cray Church," by Mr. A. Withers; and "Church Street, Hales Owen," by Mr. O. Baker—are generally of fair, sometimes of really good, quality. In a place by itself stands "A Scene from 'Macbeth,'" by Mr. W. Strang, which is a masterly piece of work, full of sombre imagination, adequately rendered. A few such contributions would give to *English Etchings* a character it can hardly be said at present to possess.

THE most attractive article in the *Magazine of Art* this month is that on "The Special Artist" by Mr. H. V. Barnett, who surely must belong to the number himself, so graphically does he describe their difficulties and adventurous undertakings. One is apt to think that sketches of battles and other dangerous scenes are largely made up from the "specials'" imagination; but Mr. Barnett assures us "that the special artist, as a rule, is thoroughly conscientious, and often as brave and daring as he is faithful." Numerous war-sketches

from the *Graphic* illustrate the article. The description of an "American Palace"—Mr. Vanderbilt's house in Fifty-third Street, New York—will also interest many; while, for more serious reading, Miss Jane Harrison, in her "Greek Myths in Greek Art," tells the beautiful story of Demeter, the sorrowful goddess, known to most of us from the statue in the British Museum, with its strange compound expression of wisdom and yearning love.

JAN JORDAENS is again illustrated in last week's number of *L'Art*, where there is a fine reproduction of an engraving of P. Jode's from a picture called the "Joyous Couple." It is positively infectious with laughter. Mr. J. C. Robinson is the artist to whom M. L. Ganchez devotes his attention in this chapter of his "*Ecole anglaise.*" In a little dedicatory address his "*hommage sympathiquement respectueux*" is expressed for this eminent critic.

THE hon. secretary of the Browning Society has been good enough to send us a copy of part i. of *Illustrations to Browning's Poems* (Trübner). It contains photographs of three pictures connected with Mr. Browning's poems, with letterpress by Mr. Ernest Radford. The pictures are Fra Lippo Lippi's "Coronation of the Virgin," Andrea del Sarto's portrait of himself and his wife in the Pitti Palace at Florence, and Guercino's "Angel and Child" at Fano. The photographs are by MM. Alinari Bros., of Florence. The volume is issued free to members of the society; to the public the price is ten shillings.

## THE STAGE.

## "DORA" AT THE ADELPHI.

THAT Mr. Tennyson himself has of late years contributed directly to the stage, and with varying success, is known to every reader; but, as far as we are aware, "Dora," now played at the Adelphi, is his single indirect contribution, the play itself being Mr. Charles Reade's, founded on that "English idyll" of the poet which bears the same name. "Dora"—a play of healthy sentiment and plainly marked character—was brought out for the first time at the house where it is now performed. That was more than fifteen years ago, and it had then a remarkable advantage in that the character of the heroine was "created" by Miss Kate Terry, then in the last months of her professional career and in the height of well-deserved favour. The play is, of course, a great amplification of the idyll; more of an amplification, indeed, than a modification, for the only substantial change that we remember is that, while it is recorded in the poem that Dora lived unmarried till her death, it is made plain in the play that the young woman is less strictly inconsolable, and that Luke Bloomfield, having waited for seven years, will yet not wait in vain. Here is the variation, necessary, perhaps, for stage purposes, that turns a chronicle of gentle pangs into a play with a *dénouement* not altogether melancholy. Otherwise, the play is the same as the idyll. There is, perhaps, a want of sufficient incident, or of sufficiently complex study of emotion, to justify the three acts of which the drama is composed; and this want is probably rendered only more noticeable by reason of the terse and excellent English which Mr. Reade commands. He takes no refuge in mere diffuseness. At all events, we think the second act closes with an inadequate situation—the distressed groans of Farmer Allen, who is suffering from an accident which has prevented him, for the moment, from executing a will that will bear somewhat hardly on his deceased son's wife. And, again, the third act—occupied in

chief with the reconciliation of Farmer Allen with the widow and her child—drags distinctly. Here the opportunity for acting, such as it is, is chiefly Dora's, and we cannot say that the Dora of Miss Sophie Eyre continues to interest. We saw Miss Kate Terry in the part, and even Miss Terry could not here entirely hold the attention of the house, for Dora's pleading has the misfortune not to be for herself, but for those who, with prior claims on Farmer Allen's property, have yet but secondary claims on the notice of the audience. And, indeed, almost throughout the piece it is the disadvantage of the character of Dora, considered from the point of view of stage effectiveness, that her own interest in the turn of the story is comparatively faint—Luke Bloomfield is provided for her in the end, but it is not upon his pursuit of his love that attention is concentrated. A heroine, to be profoundly interesting, should have her own fortunes in peril, and not only those of people whom she regards with sympathy. To compare not exactly small things with great, but modern things, and things of the day, with the accepted and permanent possessions of the stage, Dora has here some affinity with Beatrice. Nobody greatly cares about Beatrice's love-affair; the serious love-affair is Hero's, and it is that which rouses Beatrice herself to gravity and sympathetic passion. But while in Shakespeare the heroine, whose own fortunes are but slightly concerned, is endowed with the attractions of characteristic wit and individual brilliancy, and thus gains highest importance, in Tennyson and Charles Reade she is without any equivalent addition to her otherwise scanty claims to interest. Dora, therefore, is not a great stage character.

That Luke Bloomfield is not a great stage character is already evident. No more is William, who appears in the second act in a late phase of consumption, and is seen no further. Quite heartily Mr. William Rignold plays the one part, and Mr. Brooke plays the other with earnestness; and Farmer Allen himself—vigorously played as he is by Mr. Charles Warner—is too simple to be a great stage character. His will is law; but in a short time one has had enough of any gentleman whose will is law—some less questionable virtue or some greater subtlety of temperament is needed to interest. Sir Giles Overreach's "will was law;" but, undesirable as he was, he had something more than a "will." Farmer Allen is rather affectionate, in a silly and egotistical way; but almost the beginning and the end of him lies in his profound obstinacy, in his North-country doggedness. It is a distinct merit of Mr. Charles Warner's performance that he does nothing to soften the presentation of this austere and uninviting character. The letter, and not the spirit, of the matter is everything with such a man as Farmer Allen; it is all that his limited intelligence permits him to conceive. Thus he is able with apparent sincerity to go through the farce of wishing a merry Christmas to his son, whom he has just turned out of doors into the snow; and, later on, there is but little of real tenderness—there is more of amused patronage than of generous self-abandonment—in his scene with the little child. And this Mr. Charles Warner appears to us to have shrewdly marked and to have skilfully represented. Had he chosen to have been more emotional, he might have won yet more applause; but the applause would then have been unwisely given, for the emotion would have been misplaced.

#### STAGE NOTES.

THERE was lately a talk of the production at the Globe Theatre of a new play by Mr. Robert Buchanan in succession to Mr. Wills's "Jane

Eyre," but we are sorry to understand that this is now improbable owing to the condition of Mrs. Bernard-Beere's health. We greatly regret to hear that Mrs. Bernard-Beere has been advised to leave England for the South of France at the earliest moment practicable, and that she has, therefore, been obliged to arrange to discontinue her performance of "Jane Eyre" after next week. We trust that her management of the Globe Theatre, which has been as tasteful as it has been enterprising, will not lapse, and that later in the season she may reappear in restored health. Under any circumstances, it will be gratifying to remember that her period of management, during the present winter, has been the occasion of a marked and justifiable increase in the public appreciation of her art. Until last year Mrs. Bernard-Beere had been seen but little in London; but, since her first appearance at the Globe, she has risen steadily in public esteem. If she was not a complete, she was, at all events, a winning, Bathsheba in "Far from the Madding Crowd." In Tennyson's "Promise of May" her performance left nothing to be desired; while in "Jane Eyre" her intellectual qualities of tact and discretion, and her admirable simplicity, were united to a personal distinction always rare at the theatre. Her artistic advance has, therefore, been most remarkable, and there can be no doubt but that a definite and an excellent place is reserved for her upon the London stage.

MR. TOOLE's series of revivals of familiar plays continue to be presented with success. To "Dot," the very agreeable adaptation of Dickens' *Cricket on the Hearth*, there has succeeded Mr. Henry J. Byron's "Dearer than Life." Herein Mr. Toole plays with good effect the part of Michael Garner; and Miss Marie Linden, a new-comer on the boards on which she now appears, acts gracefully the part of a juvenile heroine. The lady was last seen wearing an aptly chosen and magnificent garment in the spectacle of "The Yellow Dwarf," which, however, afforded no occasion for the display of dramatic ability. "Dearer than Life," with its incidents of comedy and pathos, is well received.

WE are glad to hear that the grand-daughter of Charles Dickens, who lately made so favourable an impression at an amateur performance in a North-western suburb, and whose intention it was then supposed to be to adopt the stage as a profession, is likely to appear very shortly on the boards of the Princess's.

#### MUSIC.

##### RECENT CONCERTS.

THE Bach Choir gave their first concert this season last Thursday week, at St. James's Hall. The programme contained two pieces bearing the name of Bach. The first was a motett for double choir (unaccompanied) by John Christopher Bach, son of Heinrich Bach, the great-uncle of John Sebastian. The composer was the most celebrated of the older race of Bachs; and this motett is said to be one of the best of his works, many of which have unfortunately been lost. The rendering of this interesting specimen of seventeenth-century music was exceedingly good. The other piece was J. S. Bach's Sanctus in C, which, however, proved ineffective when accompanied only by piano and organ. A second performance of Palestrina's "Missa Papae Marcelli" revealed again to us the chaste simplicity, yet skilful workmanship, of the great Italian reformer. It is admirably written for the voices, and shows off to advantage the rich tone of the Bach Choir. The solo parts were effectively sung by Miss Robertson, Mme. Fasset, and Messrs. Frost, Kenningham, Kempton, and Tremere. The programme included Henry Purcell's psalm, "Jehova quam

multi sunt," and "The God of Jeshurun," an anthem by Sir John Goss, only completed by the composer down to the fifty-seventh bar, but continued and finished in an effective and original manner by Mr. Arthur Sullivan. The Choir sang with much refinement madrigals and part-songs by Wilbye, Walmisley, Mendelssohn, and Gade; and a trio, "The Lord is thy keeper," from Mr. Otto Goldschmidt's "Ruth," given by Miss Robertson, Mme. Fasset, and Mr. Kenningham, pleased so much that it had to be repeated. A feature in the programme was the performance of Handel's sonata in A and smaller pieces by Mme. Néruda. In the unavoidable absence of Mr. O. Goldschmidt, the concert was conducted by Dr. Stainer. For March 8 the Bach Choir announce a first performance in London of Max Bruch's "Odysseus."

On Saturday afternoon Mme. Eugene Oswald gave a *matinée musicale* at Messrs. Blüthner's rooms, Kensington, which was well attended. Mme. Oswald played Beethoven's sonata in D minor (op. 31, No. 2), and in her rendering of the wonderful *adagio* showed much taste and feeling; she was also heard in several solos by Bach, Henselt, and Chopin. In conjunction with Herr Hermann Koenig, she played some of Heller's charming "Pensées fugitives" for piano and violin, and, with Herr Otto Lew, three of Schumann's "Fantasiestücke" for piano and violoncello. The programme included two violin solos, performed by Herr Koenig, and Popper's "Tarentella" for violoncello, by Herr Lew. The vocalists—Miss Mary Davies, Miss Helen Akroyd, Miss Clara Myers, and Mr. Bioknell Young—contributed to the success of the concert.

At the last Monday Popular Concert Spohr's quartett in E flat (op. 58, No. 1) was given for the first time. Of the thirty-three quartetts written by the composer, only eight have been heard at these Concerts. The studied smoothness of Spohr's music may prove at times tedious, the sweetness cloying, or the general style mannered; but all his works are models of classic form, and show throughout the hand of a master. Mr. Arthur Chappell might let us hear some of the unknown ones rather than repeat again and again familiar pieces of Haydn and Mozart. The quartett in E flat is an interesting work, and contains a very fine *adagio*. It was admirably interpreted by Mme. Néruda and Messrs. Ries, Strauss, and Piatti. Mr. C. Hallé and Mme. Néruda gave an artistic rendering of Brahms' beautiful sonata in G for piano and violin, a composition that much improves upon acquaintance. The concert concluded with Beethoven's fourteen variations on an original theme for piano, violin, and violoncello (op. 41), written in the composer's early style and not of special interest; but every note by Beethoven is, of course, valued by musicians. The variations were performed for the first time. Mr. C. Hallé's solos were a *nocturne* and two waltzes of Chopin, and for an *encore* the impromptu in A flat; he played the last three pieces with great taste and finish, but the first was somewhat spoilt by the exceedingly slow time at which it was taken. Miss Carlotta Elliot was the vocalist.

Mr. Gaussent gave his second concert at St. James's Hall last Tuesday evening. The programme included Mendelssohn's fine psalm, "Sing to the Lord a new made song," part-songs by Leslie, Hecht, Benedict, and W. Macfarren, and vocal solos by Mme. Trebelli, Miss De Fonblanque, and Mr. C. W. Fredericks. The singing of the choir gave general satisfaction; the voices are fresh, of good quality, and carefully trained. M. Ovide Musin's very clever performance of Paganini's prayer for "Moses in Egypt," on the fourth string only, deserves mention. Mr. Gaussent hopes to perform "The Redemption" at his next concert, April 21.

J. S. SHEDLOCK.